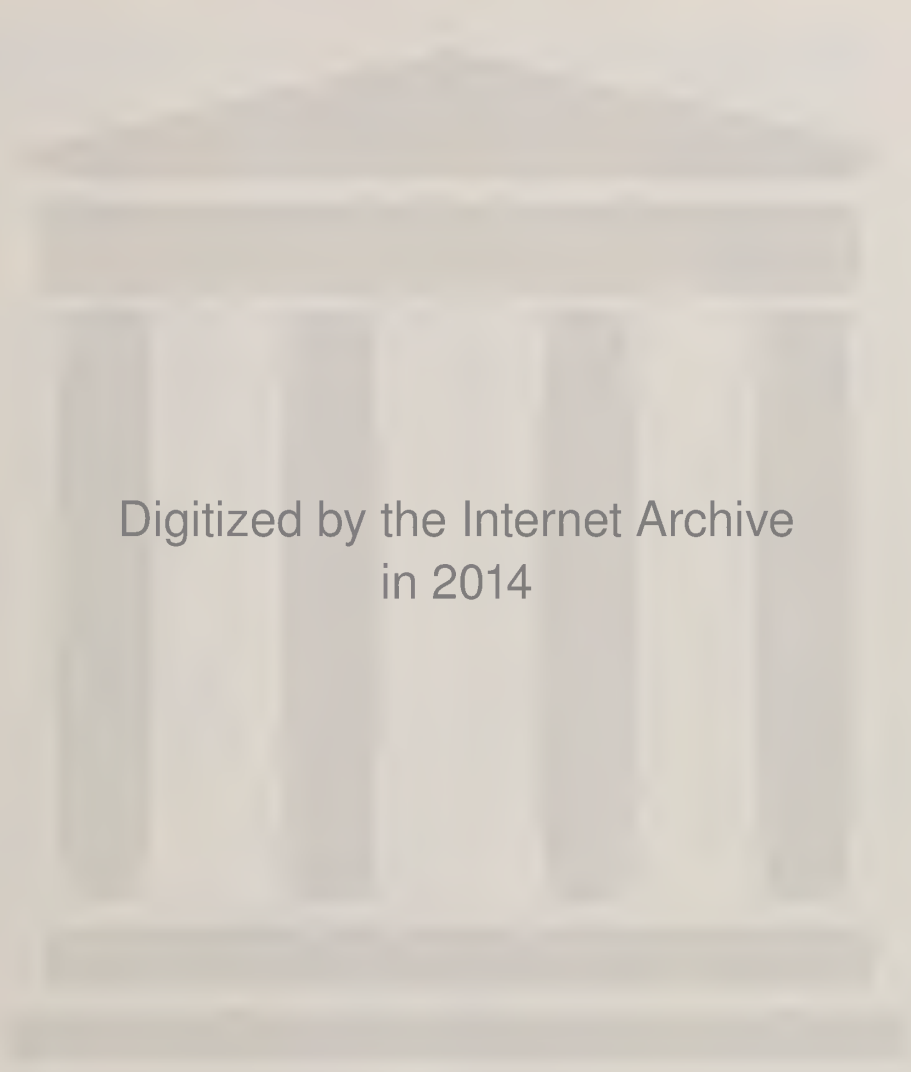




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VOL. 5

No. 1

JANUARY 1939



6

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28 NOV 1938

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in
MADHU-BANSARI

A black and white movie poster for the film 'Madhu-Bansari'. The poster features a central figure of a man in a white dhoti and shawl, playing a flute. To his right is a large portrait of a man with a mustache. Below the central figure is a woman in a sari. The background includes a landscape with a river and a small boat. The title 'मधु बंसरी' is written in large Devanagari script. The English title 'MADHU-BANSARI' is at the bottom. The poster also lists the producer, cast members, and the distributor.

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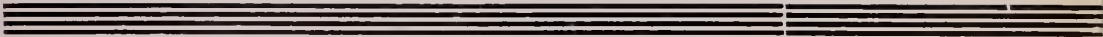
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 in
 "MOTHER INDIA"



filmindia

Proprietors: Filmindia Publications Ltd.,
 104, Apollo Street, Fort, BOMBAY.
 Editor: **BABURAO PATEL**

Vol. 5	JANUARY 1939	No. 1.
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LEST WE FORGET !

Our film industry has completed 25 years—years of struggle and progress. It has been a hard fight, nevertheless worthwhile and necessary.

Those who are in the industry to-day have decided to celebrate its Silver Jubilee by organizing an exhibition and convening the Indian Motion Picture Congress during the Easter Holidays.

A distinguished patriot in Mr. S. Satyamurti, M.L.A., Deputy Leader of the Congress Party has been designated to preside over the Congress and other functions.

That is all as it should be and we wish every success to the forthcoming Congress and the Silver Jubilee Celebrations.

But in the midst of all these celebrations, let us not forget the man who first gave life to our film industry. We mean Mr. D. G. Phalke, the father of the Indian film industry.

25 years back he struggled with the first camera, with the first picture and with the first enterprise.

He was not a young man then, nor is he now. But his pioneering spirit and brilliant example

will always remain as hallowed milestone in the history of our film industry.

Mr. Phalke created then, what our present day producers can hardly imagine now. He gave to our country a new medium of entertainment and to our nation a new instrument of culture.

His lone initiative has to-day become the sole bedrock of an industry that will some day build a nation. He laid the foundation and left the younger men to build the super structure. Lakhs of rupees have been invested for an idea which this old man once created 25 years ago.

When Mr. Phalke was seriously experimenting with this all important instrument of films, several of our present day producers were either in the cradle or in the school.

Verily he is the father in age and in enterprise.

But time travels fast and the old man couldn't keep pace with it. Men get old with years and age slackens their enterprise.

The father is 68 years old to-day and is forgotten in his retirement at Poona. When lakhs of rupees are being dissipated to-day in picture production and its allied trades by the younger squad, the old man, the father, is on the verge of virtual starvation.

Thousands will be spent in mere showmanship in the forthcoming celebrations while the grand old man will see this pile of money burning from a distance on an empty stomach.

Is it not fair and necessary that the industry should honour this great man at this time by expressing its gratitude towards him in a way that will make his future passage towards Eternity more comfortable?

Why not start a Phalke Purse Fund?

We are merely asking for Justice! And we cannot recommend a better deed to begin the New Year with.

It would be proper for Prabhat to give a splendid lead by opening the Purse Fund with a munificent contribution in keeping with their brilliant traditions of success.

A THOUGHT FOR THE NEW YEAR

I wish all my readers a happy and prosperous New Year.

During my recent illness, I received numerous letters of sympathy and good wishes. I do not thank my unknown friends simply because I am still unwell and I preferred to enjoy the affectionate warmth of their good wishes a little longer, in the hope that my health would improve. Now, however, it is improving, but the progress is painfully slow. Nevertheless, I thank all for their kind regard and sympathetic concern about me.

As I go to the press, my secretary has counted the large number of Christmas Cards which have received so far from my readers. They are still coming. But the number counted comes exactly 2338 and nearly 85 per cent of these are made in some foreign country. Several of the cards are expensive and may have cost my kind friends nearly a rupee each.

Calculating their cost even at a flat minimum rate of four annas each, Rs. 584-8-0 have been spent in wishing Happy 'Xmas to one man, who being a Hindu is hardly expected to be sentimental about Christmas, especially when his own religion has provided umpteen occasions in a single year for such luxurious expressions of sentiment.

Though I appreciate the affection and kindness of my readers in sending me these 'Xmas Cards, I still think that it is a big waste of money which our country cannot afford at the present time.

LOOK OUT FOR THE NEXT ISSUE

A sensational article on
Director Barua
And his "Adhikar"

Written by D. F. KARAKA

the international writer who wrote that remarkable book, "I Go West" and became famous.

Mr. Karaka's article, which is exclusive for "filmindia" is brilliant, but unfortunately it annoys—and why?

DON'T MISS THE FEBRUARY ISSUE.



RENUKA DEVI—

Our film industry is the richer with the discovery of this new star by Bombay Talkies. She graces the stellar role in "Bhabi" the new social picture now on the screen.

me. And all this money goes out of our country as most of these cards are imported from foreign countries.

I request my readers to look at this problem from the correct angle. On me alone over five hundred rupees have been spent—an expense which has brought no practical benefit either to me or to my unknown friends. There are thousands of others in this country who are more popular. If all their friends choose to express their admiration and regard by a single 'Xmas card costing four annas, several millions of our Indian money will go to other countries.

Do we get anything thereby? We merely provide more capital to foreigners which capital they reinvest to exploit us further. While they win, we always lose. Why should we play this silly game, by attaching to our sentiment an

expression of luxury which is foreign in its very conception?

Silent good wishes backed by sincerity are always more valued than these gilded expressions of stock phrases which mean nothing and cost us so much of our hard earned money.

If every reader of mine wishes me really well, I would request him to get me a couple of his friends as subscribers for "filmindia". Nothing could be a better expression of their appreciation of my services than this and my prosperity for the New Year will be better assured, because it will then depend on the sincerity of my readers and not on the cold printed phrases on the 'Xmas and New Year Cards.

Let us all begin the New Year as more responsible Indians.

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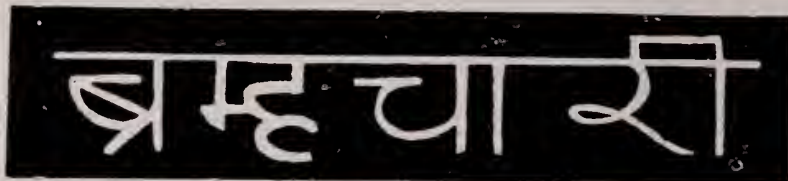
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MOTILAL—

With several good performances to his credit, this superb artiste adds one more to his name as the hero in "It's True" produced by Saraswati Cinetone and directed by Chowdhary.

Shots from "Midnight Mail" produced by Mohan Pictures.

The picture stars: Indurani, Gulab, Yasmin and Nazir.



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To The Exhibitors for The New Year 1939

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FRONT VIEW

IT is a well-known fact that no single speaker can be expected to cover the full range of frequencies from 40 to 12,000 cycles. The best type of cone speakers available covers up a frequency range of only 60 to 4,500 cycles. Therefore it was found necessary that to cover up the full range of frequencies, it would be better to have two types of speakers combined together in order to achieve the full frequency range of 40 to 12,000 cycles. And hence our introduction of the latest "Hi-Lo-PHONIC" Speakers, using one Hochtone horn-type speaker for the higher frequencies and a special Tieftone cone-type speaker for the lower frequencies alone.

A filter is used with this combination which passes only the higher frequencies to the Hochtone unit and only the lower frequencies to the Tieftone unit. This filter also protects the Hochtone horn-type speaker unit because it prevents the lower fre-

quencies from being fed to it so that the diaphragm of this unit never vibrates unduly and so can never get damaged, as would have been the case if the lower frequencies were allowed to reach it.

The frequency range of these speaker cover 40 to 12,000 cycles and the multi-cellular directional horns distribute the sound to each and every corner of the theatre uniformly. For clarity of speech and highest quality reproduction of music—as if the artistes were present in person—there is nothing to compare with these speakers.

The "Hi-Lo-PHONIC" Speakers are available in 5 models suitable for theatres with sitting accommodations from 400 to 4000 seats and with horizontal angles from 60 to 160 degrees, and vertical angles from 35 to 60 degrees and suitable for handling continuous loads of 14 to 60 watts undistorted.

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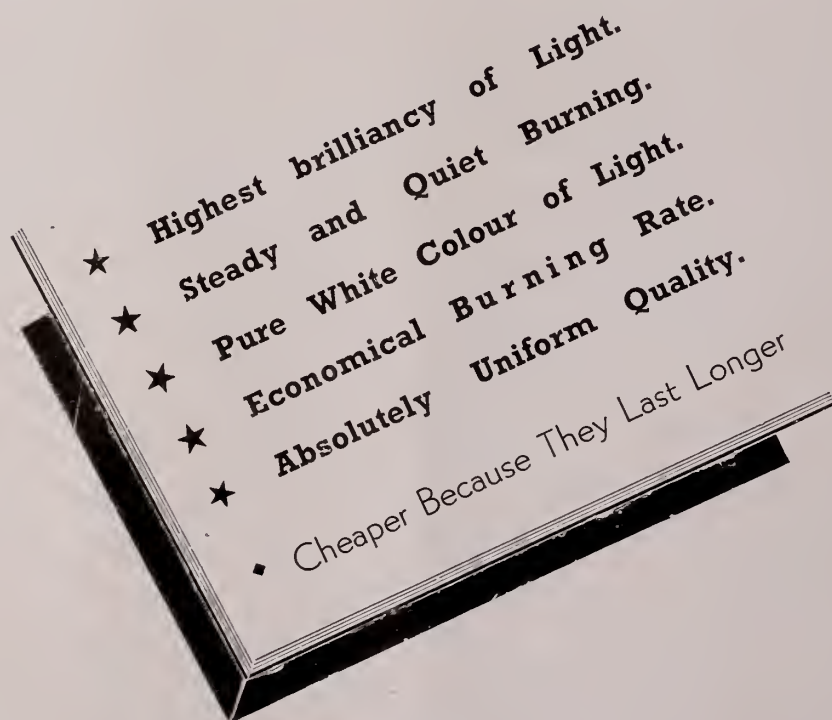
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◆ BOMBAY CALLING ◆

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

WARNED AND DISCHARGED?

The Executive Committee of the Indian Motion Picture Producers' Association took very serious notice of our remarks regarding Mr. Gogtay's irresponsible writings in his Anglo-Indian Magazine.

The Committee at a meeting specially held for the purpose is reported to have called for an explanation from Mr. Gogtay.

Mr. Gogtay, of course, is reported to have fumbled out the usual stock excuses of "good intentions and bona-fide criticism" and prayed for an indulgence from the Committee on this occasion.

The Executive Committee was in a mood to dispense with Mr. Gogtay's services, but as Mr. Gogtay is reported to have given an undertaking to behave himself in future and not to indulge in irresponsible and unpatriotic criticism in matters of national importance, the members of the Committee decided to give Mr. Ram L. Gogtay, Editor of the "Motion Picture Magazine" and Secretary of the Producers' Association another chance to prove his good faith by keeping the promise.

We congratulate the Executive Committee on its magnanimous action as we always thought Gogtay to be the right lad for organising things, only he is inclined to go a bit wayward at times for want of strict supervision.

What we however are pained to observe is the support which some of the members of the Producers' Association, a strictly national body, is giving to the "Motion Picture Magazine" a strictly Anglo-Indian paper, perhaps because of Mr. Gogtay's common tie.

In this connection the significant words of Mr. S. Satyamurti M.L.A., the Deputy Leader of the Congress and President-Designate of the Indian Motion Picture Congress should be borne in mind: "I want the Indian film industry to be hundred per cent Indian in its conception, in development, in finance and in production".

Some producers and distributors seem to have allowed their nationalism to go astray goaded by the promptings of some interested people who merely pursue personal vindictiveness in misguiding themselves and others, but the warning of Mr. Satyamurti ought to remind our people of their paramount duty to the country.

People in our industry owe it to their new President-Designate to observe his advice sincerely and to give it a serious expression in action.

BIGGEST BOX-OFFICE HIT OF THE SEASON!

"Brahmachari" produced by Huns Pictures of Kolhapur has proved to be the best record breaker in social pictures so far in the season and from day to day it is gaining a tremendous ground in enlisting mass popularity.

14 copies are being simultaneously screened at several stations and it is worthwhile perusing their run to measure the tremendous success which really good Indian pictures enjoy in our country.

Bombay	18th Week	Marathi Version.	
Poona	18th	"	"
Belgaum	15th	"	"
Nasik	11th	"	"
Akola	5th	"	"
Amraoti	5th	"	"
Dhulia	5th	"	"
Kolhapur	8th	"	"
Malegaon	3rd	"	"
Gwalior	15th	Hindi Version.	
Surat	7th	"	"
Baroda	6th	"	"
Nagpur	7th	"	"
Ahmedabad	7th	"	"

No doubt Huns Pictures deserves the warmest congratulations for producing a sensible box-office hit while it entertains proves amply instructive.

The unique success of "Brahmachari" brings Principal P. K. Atre, its talented writer to the forefront of fame while Mr. Vinayak its director is acclaimed to be one of our few leading directors. Incidentally Pandit Indra, who wrote the Hindi version of this great picture, vindicates his position as the star writer of the screen.

But the honours of success must be divided if they are to be tested by practical facts. Had it not been for the superb enterprise and clever publicity of Royal Film Circuit we doubt whether the excellent quality of this picture would ever have been vindicated by its immense popularity.

FOR HEAVEN'S SAKE SAVE THE SOCIETY!

One can always close his eyes and say that the world is dead. That is what the Motion Picture Society of India is trying to do when it meets with criticism from outside. We had written before about the mismanagement prevalent in the Society. Once

again we have to write on the same subject which is very painful to us,—painful because some people in the industry, mainly those interested, choose to take the wrong view of our criticism, which, we may assure our readers is always well meant and delivered with an idea to help.

We refer to the present position of the Motion Picture Society of India. At best it is precarious. Its very existence is threatened by the menacing shadow of an economical death.

Only two years back the Motion Picture Society was doing very useful work. It had a glorious tradition of solid achievements to back it up and assure it a permanent life. But, alas, to-day, it is gasping for breath.

The recent balance sheet issued to the members shows a liability of nearly Rs. 7,000 against some dubious assets of Rs. 2,000.

In the past the expenses of maintaining the office and the staff were always met from the collection of the fees. The Journal of the Society has been a paying proposition, right from the beginning. In fact, a part of the profits of the Journal have been used to defray other expenses. Till this stage the Society was a prosperous institution which at the same time proved a valuable asset to the film industry.

But when they took the fateful Indian Cinematograph Year Book into hand for publication, all assets very soon became liabilities. The publication of the book was mismanaged right from the beginning. Pages were printed, cancelled and reprinted, thereby increasing the cost of printing abnormally. Unreasonable optimism ruled during the period of preparations and a riot of disappointment took place on publication. All this was due to gross mismanagement—mismanagement which entails a loss of over Rs. 5,000, money which the Society hasn't got to-day

and in consequence its very existence is being threatened.

Members of the Executive Committee seem to be in a panic and are reported to be thinking of closing down the independent offices and hitching them on to the charity of one of the members who is only too anxious to extend his courtesy for reasons of his own.

And all this when several good and sound businessmen are on the Executive Committee.

What a pity it is that the Society which was the first and premier organised body till recently representing all the different interests in our film industry had to abandon all its ideas of celebrating the Silver Jubilee of our film industry, probably on grounds of finance and internal squabbles.

The Society must be saved. Our film industry needs it more to-day than ever before. If the present members in power cannot save the Society by correctly organizing it, they can at least do so by resigning in a body and allowing others to do so.

One can understand the human weakness to wield and enjoy power, but the machinery that is to generate the power must have the vital energy of life. If the Society lives and flourishes the present members can always enjoy the glow of its success but if it dies out we lose an useful institution and they lose their excuse for greatness.

Will some of the present executive committee members make the supreme sacrifice of by stepping out for a while and allow better men to step in so that the Society may live? Let us wait and see!

But in the meanwhile we recommend this matter to the urgent attention of Sir Rahimtullah Chinoy, the new president of the Society, who cannot begin his new duties better than by putting his new house into order.



A shot from the Lunch given in honour of Mr. S. Satyamurti, M.L.A., Deputy Leader of the Congress Party at the Green's. From left to right: 1. Mr. D. K. Parker (Director: Filmindia), 2. Mr. K. S. Hirlekar (Visual Education Society), 3. Rai Saheb Chuni Lall (Vice President, Motion Picture Society), 4. Mr. Baburao Patel (Editor: Filmindia), 5. Mr. S. Satyamurti, M.L.A., 6. Mr. Bhulabhai Desai M.L.A., (Leader of the Congress Party), 7. Mr. Francis Low (Editor: "Times of India"), 8. Mr. J. Wicde, (Manager, Agfa Photo Co.), 9. Mr. D. F. Karaka.

"Filmindia's" Agitation Against Anti Indian Pictures Vindicated in the House of Commons

Sir Samuel Hoare Thinks "Siege of Lucknow" Undesirable

HE SAYS: "AT THIS TIME WE DO NOT WANT FILMS WHICH MEAN HUMILIATION EITHER TO INDIANS OR BRITISHERS".

BUT DIRECTOR ELVEY KICKS AT THE BAN !

The intensive agitation launched by "filmindia" against "The Drum", a notoriously anti-Indian film produced by Alexander Korda and other pictures like "The Siege of Lucknow", "The Black Hole of Calcutta", "The Rains Came", "The Tiger of Eschnapur" and "Gunga Din" has had its sequel in the House of Commons, when the film "Siege of Lucknow" was the subject of an important statement by the Home Secretary when replying to a motion by Mr. Mander "greatly deploring the action by the Government tending to set up any form of political censorship.

Sir Samuel Hoare said, "When the Secretary of State for India was shown a certain film three years ago and his opinion thereon asked, he requested the promoters not to proceed feeling that the film would create the worst kind of feeling between Indians and ourselves."

"Remembering this advice, when he heard that another Indian film was to be produced he very naturally asked for information and discussed the question with the Chairman of the Board of Film Censors. He made it quite clear that the responsibility was entirely on the Chairman of the Board. If they decided to proceed with the film there was nothing he could say or do. He did make it plain, and I think rightly, that to produce a film on Indian mutiny at a time when we are embarking on a new chapter in the constitutional development in India, and want to get rid of the difficulties that came between

us in the past, would be undesirable.

Sir Samuel Hoare continued "Thersafter the Chairman of the Board of Film Censors discussed the matter with the promoters of the film who took the same view. They had no grievance whatever. I am glad to say that the film is not produced and not exhibited."

The Labour Member Mr. Shinwell asked, "Ought we to destroy every reference to the Mutiny?" Sir Samuel Hoare replied: "No. If Mr. Shinwell sees the details of this film he will come to the same conclusion. At this moment we do not want a film of that kind recounting in detail mutiny incidents that may mean humiliation and defeat of one side or the other. Anyhow there is no difference on the subject. The Chairman of the Censors took the same view. The producers, I understand, have no cause to complain."

What "filmindia" now wants to know is when the Home Secretary would ban the other pictures which threaten to scandalise India?

In the meanwhile let us congratulate the British Government for their timely action in banning "The Siege of Lucknow". This time atleast the British were not "too late".

700 THROWN OUT OF WORK!

As a result of the ban imposed on the "Siege of Lucknow" 700 studio workers are reported to have been thrown out of employment. The Butcher-Rembrandt productions were on the point of shooting the

picture with Edna Best and Wilfred Lawson in the lead when the decision of the British Board of Film Censors dropped as a bombshell in the midst of all their plans. The Censor announcement reads as follows :—

"The most careful consideration has been given to the question of a film dealing with the Indian Mutiny of 1857-58. The Board have been advised by all authorities responsible for the Government of India, both Civil and Military, that in their considered opinion, such a film would revive memories of the days of conflict which it has been the honest endeavour of both countries to obliterate, with the view to promoting co-operation between the two peoples. In these circumstances the Board thought it right to intimate to the producers that guided in its decision by such direct expression, of opinion, and because of consequences, it could hold out no hope of a film based on this period being certified."

The company however, does not seem to lose much as the contracts of the stars and technicians and others become automatically void in a week "owing to an act of public authority" which is always a provision, in such contracts.

THE DIRECTOR KICKS AT THE BAN

Maurice Elvey who was to direct the said film does not seem to have liked this ban very much. Instead of taking this action of political

(Continued on page 48)



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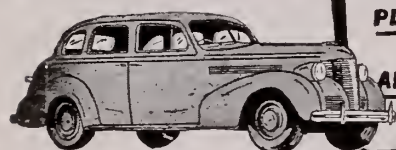
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"COMMONSENSE CROSSWORD" No. 138

This month we celebrate a Triple Anniversary, that of *Commonsense Crosswords*, Christmas and the New Year and to commemorate this combination of great occasions we are presenting this stupendous *Commonsense Crosswords* Offer. Even if it is not an All Correct entry if yours is the best entry submitted in this Competition your magnificent reward will be a cheque for Rs. 25,000, Return Flights to London at any time you choose and a 'Chevrolet' de-luxe Five Seater Sedan. Should you be unable to accept either the Flights or the car, or in the event of a tie, an extra cash sum will be awarded instead. A huge sum of Rs. 12,000 has been reserved for Runners-up and there are unlimited attractive Extra Prizes for all winning solvers, including those with Four Errors. Handsome Free Presents are a further feature of this wonderful Offer. If you can read these words you are fully capable of solving the puzzle below—and if you study the Clues with sufficient care before recording your solutions you cannot fail to win a substantial share of the covetable awards offered. Take the first step towards your goal by making full use of the Practice Square below.

CLUES ACROSS

1. Alas! how often does an apt one occur to us too late
4. Festival
9. Turkish Commander
11. Rope used for catching wild horses
12. Portuguese India
13. It is usually less difficult for a young man than an elderly one to regain lost this
15. Deliberate this nearly always makes the object of it keenly resentful
17. To assemble
18. Person conscious of his own this is prone to be unduly suspicious of other people's
21. Iniquity
23. To increase
26. Such differences between Nations are clearly a peril to world peace
27. In favour of
28. Unmixed
30. Greasy Liquid
31. Kindly person's reprovals of offending subordinates are seldom this
32. Selfish love sometimes causes a mother to "—" the future of her child
33. Outspoken frankness causes a candid person to "—" many a friend involuntarily
34. We often fail to realise how striking are some of those with which we are familiar
36. A detested rival's is apt to annoy even the most forbearing of us
37. A drink too many often makes an abstemious person this in a dazed state
38. Self-righteous people seldom judge an offender thus

CLOSING DATE JANUARY 12th.

N.B.—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of Dec. 18th, 25th or Jan. 1st.



ONLY ENTRY SQUARES
 CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of Dec. 18th, 25th or Jan. 1st
 will be accepted

CLUES DOWN

1. Seeing anyone in "—" is apt to inspire reflective persons with pity
2. The "I" which is conscious and thinks
3. Stage of change or development
5. The whole
6. Weapon of attack or defence used by Indian police
7. Burnt tobacco
8. Deep in the hearts of most of us is a desire for this
10. Majority of us keenly wish to obtain many covetable things which we haven't been able to ...
13. Most of us who enjoy the theatre derive some entertainment from a stage one
14. Protection
16. More often than not, extremely dangerous when actuated by sheer malice
19. Another form of preposition to
20. To beat
21. Advice of habitual optimist is seldom truly this
22. Alas, how quickly the average child manages to damage a new one
24. To lower
25. Jumbled spelling of *admire*
27. Vote of assent in a governing body
29. Jumbled spelling of *liner*
34. Thick mist
35. We usually feel somewhat embarrassed when inadvertently we "—" something shocking

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THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: R. J. Gursahani (Sukkur).

Is Miss Sabita Devi married? Are her parents alive? Has she any brothers or sisters? I hope she is a beautiful lady?

Sabita is not married. Her father died recently but her mother is alive. She has one sister and one brother. Sabita cannot be called beautiful in the sense of an Oriental beauty, but she is fairly attractive, having a good complexion.

Does Sabita Devi intend to desert Sagar Film Co.?

There have been rumours that she intends joining some one else or even producing her own pictures in association with Mr. Badami. But I don't think that Sagar will be a deserted place after her departure as there is still plenty of attractive population in the Sagar Studios. Sabita has been only one of them and certainly not the only one.

From: A. S. R. Krishnan (Madura).

Why are only Prabhat pictures sent to the Venice Exhibition? Aren't New Theatres' pictures good enough?

New Theatres do not seem to care to get the formal seal of approval from the foreigners. They seem to have kept out of this affair with a religious tenacity. Prabhat believes in publicity, even if it is coming from across the seven seas.

The recent appearance of Shanta Apte on the stage at Madura has given a longing to the fans to see great actors and actresses like Devika Rani, Madama Devi, Kanan Bala, Saigal and Prithvi Raj. Will they also start on a South Indian tour?

I doubt if they ever will. Some of the persons you mention are very busy artistes having on hand two or even three pictures at a time and they cannot possibly find any time for such recreation tours. Shanta Apte is lucky in having to work for a company which gives her only one picture in a year.

From: Shewnath (Kharagpur).

What has become of Prabhat's "Buddha, the Great", Ranjit's "Sant Tulsidas" and Sagar's "Kabir Das".

"Buddha" is waiting to be conceived, "Tulsidas" is already in the cradle while "Kabirdas" was still-born.

Why the readers of "filmindia" don't like to read any film magazine except "filmindia".

Because other magazines give very little to read, while "filmindia" primarily belongs to its readers.

From: M. V. Gurunadh (Rajahmundry).

Is there any institute to coach up students as Cameramen, recordists or directors?

There is no institution at present. Some bogus institutions have taken to this profession, but they are not reliable, and I advise my readers not to be tempted into paying these fellows. But in the near future The Abdulla Fazalbhoy Institute under the control of the St. Xavier's College intends to start classes for training recordists and cameramen. That is the time when students should join an institute.

From: A. P. M. Sabu (Cocanada).

Shanta Apte visited Madras last month. Why has she not received a rousing reception from Madras?

You are giving me some news. I thought that the Madras had welcomed her most warmly and crowded round her with an enthusiasm that betrayed a suspicion that they had never before seen any film actress.

From: S. Basavaanja (Tumkur).

I think that the Prabhat Film Company itself arranged for Shanta Apte to tour South India just to encourage their picture "Gopal Krishna" as it failed at various places?

I don't think so. Shanta Apte, being free for a month and knowing that the South has several imposing temples, perhaps undertook the tour due to religious inclinations. You know she is a Brahmin and is expected to be religious. Her tour however seems to have given some good publicity to her and to her producers. Naturally enough, "Gopal Krishna" is bound to get a little lift in the South.

From: Y. V. Kulkarni (Bombay).

Is Mr. V. Shantaram related to Master Vinayak and how?

They are cousins. Their mothers are sisters.

From: A. V. Balakrishnan (Cuddapah).

I am a clerk in the Imperial Bank of India, but my long standing desire is to work in films. Can you help me in this matter?

No! I will prove a bad friend if I do so. Your bank must be having some current accounts of film producers. See the balances and you will know the rest. You are happy where you are. It is better to be a fan than to be a star.

From: Nand (Shikarpur).

Please let me know all you know about Prithvi Raj and Leela Desai?

The first one is a man while the second is a woman. They are reported to be film artistes, but I can't tell you how far that is true. By the way, do you happen to know anything more about them?

From: A. S. P. Bhimji (Dar-es-Salaam).

In your reply to a question from me, you have written that "actors and actresses swear at filmindia". I hope you mean "by it" as your shocking reply has created a stir amongst your readers in Dar-es-Salaam. Do you mean to say that they curse it and turn away in revulsion?

Truth is often shocking. When I wrote that, I told you the truth. You forgot that "filmindia" is the only paper that criticises candidly the performances of our artistes. When these performances are good, the artistes blush at the praise showered on them, but on the other hand, they curse the paper when bad performances are condemned. But with all that they don't turn away. They would willingly miss a meal, but certainly not "filmindia". Some of our artistes are not sporting enough to admit that they give bad performances more often than otherwise. If people of Dar-es-Salaam get upset over such a small thing, then there are many sins to our credit, a list big enough to start a small revolution. One of these days, I shall mention some and you will know what one needs to run a film paper in India.

From: Man Singh (Indore).

If you are a married man, please tell me how I should treat my wife for the first few days, because I am going to be married soon.

In the first few days, treat her with respect so that she gets a good impression of you. In later years, if perhaps you change your attitude, she will remember her first few days with an affectionate ache.

From: S. Kamat (Nova-Goa).

It is rumoured that Devika Rani is going to Hollywood to appear in American pictures. Is it true?

No, it is just a rumour and like many a one has no truth in it.

From: H. N. Hallikeri (Haliyal).

Do you consider Master Vinayak of Huns as one of the best directors of India?

After seeing "Brahmachari" and "Devata" he should certainly be called one of the best directors

of India and in addition makes a bold claim to be called the best one of Maharashtra.

From: Dinanath Vyas Visharad (Ujjain).

Why do New Theatres' pictures create a lasting impression on the human mind while Prabhat pictures do nothing of the sort?

To the intellectuals New Theatres gives a big and varied fare from time to time by providing realistic themes which easily find parallels in every day life. Treating these themes with a philosophical brush, they present an attractive canvas of entertainment with the colours in complete harmony. Prabhat, till recently, has been taking costume plays, recitation of which through ages has already impressed the minds so deeply that there is hardly any scope left for new impressions. But when Prabhat took courage in hand and produced "The Unexpected" they hit it rather well considering that it was the very first attempt. I think Prabhat will improve in future and try to vie with New Theatres in this aspect of film entertainment, which so far remains the monopoly of New Theatres.

Is Kanan Bala better in both acting and singing than the best actress of Maharashtra?

In singing Ratnaprabha can beat Kanan while in acting Durgabai Khote reigns supreme. Combining both, Kanan is a class by herself.

From: H. L. Chadda (Jhansi).

Which is the best director from the following Kardar, Sohrab Mody, Mehboob and Jayant Desai?

Jayant Desai.

From: D. Paresnath (Natal).

What is the nationality of Yasmin—what is her real name and where is she working now?

Yasmin's real name is Betty Gomes. She is an Anglo-Indian in nationality and now works with Paramount Film Company.

TWO PICTURES YOU MUST NOT MISS!

1. "ZAMANA" produced by Krishin Movietone starring Padmadevi, Gulab, Dar & Nazir.
2. "BHABI" produced by Bombay Talkies starring: Renuka Devi, Meera, Maya, Jairaj and Desai.

We recommend these pictures with confidence. Reviews appear in this issue elsewhere.

From: A. Krishnarao (Nagpur).

Why is Master Vithal called the "Indian Douglas"? We don't believe in whys. I know half-a-dozen girls who are occasionally called the "Greta Garbos" of India—and one particular girl was called Greta Garbo, Norma Shearer and Lupe Velez, all at the same time. Surely a freak creation of the publicity manager! Don't you think that Americans should retaliate by calling Doug. Fairbanks the "Master Vithal of Hollywood"?

From: B. Maniram (Durban).

I would be extremely glad to obtain the photos of Madhuri and Mollina! How shall I proceed?

I don't know the exact route from your place to India but I think Thos. Cook will help you in this respect, that is if you want to come over this side for the photos. After arrival you have to call on the girls, but after that I don't think you will have reason to be "extremely glad". You might probably forget to ask for the photos. Seeing them off screen is not much of an alluring prospect. Another simpler way is to write to these girls asking for an autographed photo, and if you manage to catch their eye with something interesting in your writing, you might get the photos!

From: R. P. Melhotra (Cawnpore).

What about Mira Devi of "Vachan" fame?

What about her? She is Mira Alexander, young, attractive, bashful if necessary, a good hostess, serves tea gracefully to the guests, adds an extra spoon of sugar and punctuates her talk with an occasional glad-eye. Quite a good girl! and I like her. And so will you if you meet her only once. In addition she sings and dances well and what's more, works well. But she is married, if that interests you! Her husband's name is Ram Nath Singh. He is at Allahabad and studying law. That sounds risky! Doesn't it?

I was very much affected by the film "Vachan". Why so?

You must have broken your promise to someone and the scenes in the picture probably reminded you of "her" and your "beastly" behaviour. Now go and make up otherwise you will have a "breach-of-promise-to marry" suit on hand.

From: T. P. C. Abdul Cader (Mahe).

What are the relations between Bibbo and Prabha? Are they married?

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Artistically Carved Ivory Elephant.

No, not to each other but separately. Bibbo has Sardar—(someone, I forget his name, never mind) as her husband while Mr. Satyakam is the proud husband of Prabha. Excuse me, for a moment, your question reminded me of the story of two convent girls. And now don't ask me what the story is. In any case I shouldn't have mentioned it!

From: M. A. Khalig (Alanthur).

Who is the best known Indian comedian?

Who is he? Please tell me! I shall keep it a secret as long as you like. I have not yet come across a comedian in India. Men who call themselves comedians are more like monkeys than men and that's truth, by all the devils in Hell! (Why get the Gods into this?)

From: S. Yeshwant Naik (Nagpur).

What is the real name of Meenakshi?

What do you mean by "real name"? Is "Meenakshi" her number plate?

From: Miss S. D. Sushila (Madras).

Is it not surprising that Shanta Apte is not given the leading role in "My Son"? Is it because Shanta Hublikar is better than Shanta Apte in music and personality? What are the real facts and how is Shanta Apte swallowing this displacement?

She seems to have gone on a tour to help her digestion if what you suspect is true. Do you really find Shanta Hublikar superior in music and personality? I don't think that there was any particular intention in Shanta Apte's displacement as you put it. I think, Prabhat just wanted another heroine. Shanta Apte is I think reserved for Shantaram's production.

From: Akhtar Nawaz (Calcutta).

What is this yarn about your illness? You are a fine person. Just when the industry needs you most, you slip away to a nursing home?

Yarn, indeed! Besides the place I went to was neither a home nor had it any nurses. Damn it, it was a surgical Hospital and I returned a sick man, having missed what I had looked forward to.

From: Mahomed Kamruddin (Madras).

What has happened to Nissar and Zebunissa?

What has happened to them? They were once married, but nothing happened. So there was a divorce. Now Nissar has gone his own way, Zebunissa her own way. Unless they meet again, nothing is going to happen, so don't worry.

Mr. Nawab is noted, for what?

People say that he flatters the boss rather well and keeps him in good humour. Is he known for anything else?

Why is Kajjan not seen on the screen nowadays?

Because she doesn't work in the studios. Simple isn't it?

From: M. V. Dikshitulu (Cocanada).

Will you be good enough to let me know, without reservation, what all you know about Baburao Apte the brother of Shanta Apte.

"Without reservation" is a tall order. All that is therefore known about him is that he is the brother of Shanta Apte, an actress of Prabhat. And that is all we need know about him as otherwise he has nothing to do with our film industry.

From: S. G. Rajulu (Kurnool).

Please send photos of Motilal and Surendra in beautiful colours in post card size?

I went to Motilal and Surendra to ask for photographs for you, but when they heard your name they were so flattered that they thought they would call on you personally rather than insult you with tiny photographs. You can now write to them and inquire when they intend to give you a look-up. Why not send me your photo. I want to see your face. Send it in post card size with colours.

From: P. R. Rajoo (Nagpur).

May I know why Rose and Motilal left Sagar Movietone?

To go to Poona on the same train.

I learn that Motilal is in love with Rose. How far is this rumour true?

Absolutely true. And there are several others who are in love with her, including Chowdhary and myself. The only obstacle is that she is not in love with any of us. What about you?

What are the ages of the following:—Sabita Devi, Rose and Maya Bannerjee?

Eleven, twelve and thirteen respectively on the day you read this.

From: Bipin B. (Baroda).

Suppose the son of a well known actress were to see his own mother making love, say, to you or to me on the screen what opinion will he form about his mother?

If he saw his mother making love to me he would say: "Hullo, what a wonderful man, Mum knows how to choose her man". But if he saw you with

her he might probably blurt out in disgust: "Bah, Mummy is getting old. She can't see. Couldn't she get any one better?"

From: N. V. Sastry (Tenali).

I do not for myself think that there is much of "beauty" in Shanta Apte. What do you think—just between ourselves?

I do not agree with you. I have never seen a woman so beautiful as I saw Shanta flushed with temper during the three minutes that she was in my office. She almost hypnotized me, I am nursing that impression and have thrust aside her screen appearances which perhaps account for your impressions.

From: M. R. Nagappa (Mysore).

Who are the Greta Garbo and the Shirley Temple of India?

According to the Royal Film Circuit, Lalita Pawar is the only one who is the both of India.

From: M. D. Govindrajalu (Madras).

Is it a fact that Miss Nalini Turkhud has passed the B.A. Examination?

I don't know whether it is a fact, but she says so and Keshavrao Dhaiber nods in confirmation. So let us believe them.

From: Ghafoor Ahmed (Banda).

An young educated man of 17, not knowing acting and singing perfectly wants to join a film company as an actor. What should he do?

If this man has looks he is eminently suited for our film line seeing that he can't act and sing perfectly. These very qualifications are found in some of our big actors and your man stands a good chance. Ask him to apply to Prabhat or Sagar?

How can a man of a noble family join a film company?

Firstly by trading in his nobility, secondly by learning the tricks of the trade.

Is the life of a film actor or of an actress pleasant?

That depends on the surroundings. If the studio has plenty of attractive girls, the actor finds life worth living. On the other hand if the producers and directors are well placed, the actress is never more happy.

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**Shots from "The Street Singer" a
New Theatres picture still running
at the Minerva Talkies, Bombay.**

"Filmindia" Entertains the Deputy Leader of the Congress Party

Mr. Bhulabhai Desai M. L. A., the Leader of the Congress Party
Compliments his Colleague

A LARGE AND REPRESENTATIVE GATHERING HONOURS MR. S. SATYAMURTI, M.L.A.

"I want the Indian film industry to be hundred per cent Indian in its conception, in development, in finance and in production", declared Mr. S. Satyamurti, M.L.A., (Central), speaking at the luncheon party given in his honour by Mr. Baburao Patel, Editor of "filmindia" at the Green's on the 18th December 1938.

Mr. Satyamurti is the President-Designate of the Indian Motion Picture Congress and of the Silver

Jubilee Celebrations of the Indian film industry which is to be held during the coming Easter Holidays. He referred to his deep interest in the film industry and added: "I have no use for compromises or quotas. The moment we get anything like power, we are going to bring the Indian film industry to its highest level and towards this end, I hope the intellectuals, the producers and artistes will endeavour."

A large and very representative gathering, with several journalists responded to the invitation of Filmindia Publications Ltd. Prominent among those present were Mr. Bhulabhai J. Desai, M.L.A., Leader of the Congress Party, Mr. Francis Low (Editor "Times of India"), Rai Saheb Chuni Lall, (Vice President of the Motion Picture Society), Mr. Satyanathan (Asst. Collector of Customs), Mr. K. S. Hirlekar (Visual Education



A group photograph taken on the occasion of the lunch given by the Directors of Filmindia Publications Ltd., in honour of Mr. S. Satyamurti, M.L.A., at the Green's on the 18th December 1938.

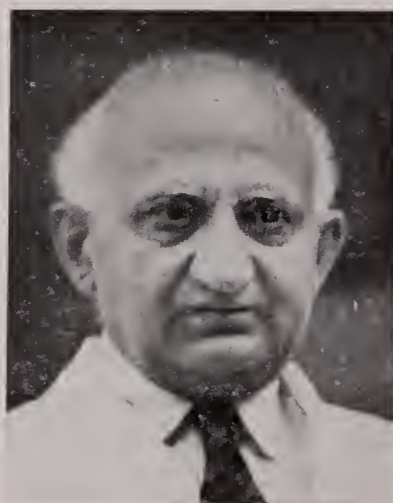


(Right) An exclusive photograph of the hosts and the distinguished guest: From left to right: 1. Mr. Camer Saleh, 2. Mr. D. K. Parker, 3. Mr. S. Satyamurti, M.L.A., 4. Mr. Baburao Patel, 5. Mr. Gopal Swamy.

Society), Mr. J. Wiede (Manager, Agfa Photo Co.) Mr. Kapurchand Mehta, (Mg. Director, Kapurchand Ltd.), Mr. Surbhai G. Desai (Secretary, Indian Motion Picture Distributors' Association), Mr. D. K. Parker, (Director of Filmindia Publications Ltd.), and Mr. Jagannath J. Patel, ("Bauer" Representative).

MR. BHULABHAI PAYS A COMPLIMENT!

On behalf of the Directors of Filmindia Publications Ltd., Mr. Bhulabhai J. Desai, Leader of the Congress Party in the Central Legislative Assembly thanked the chief guest and others present at the function for their wonderful response to the invitation of Mr. Baburao Patel and observed: "At present myself and Mr. Satyamurti



Mr. Bhulabhai Desai, M.L.A.,
Leader of the Congress Party.

are functioning under a somewhat difficult circumstances imposed by the Government of India Act. But nevertheless, the valuable moral

assistance and intellectual equipment which Mr. Satyamurti is able to give is a great consolation to me. I particularly appreciate Mr. Baburao Patel's enterprise in organising this pleasant function in honour of my colleague where every one of importance in the local film industry is present, not to mention the all important members of the Press, remembering the fact that Indian film industry will eventually pay a great part in the future national life of our country."

Thereafter Mr. Baburao Patel introduced the guests individually to Mr. Satyamurti and Mr. Bhulabhai Desai and the function came to an end.

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SHE SMOTHERS CRITICISM



PADMA DEVI—

This famous and beautiful artiste has given a remarkable performance in "Zamana" a Krishin picture, in which she brings tears to the eyes of the thousands who flock to see the picture daily at the Imperial Cinema, Bombay. They say, "Padmadevi has never before been better".



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PRAMILA—

Photo by A. J. Patel

You will see her in "Mother India" a Cine-color picture coming to the Royal Opera House very shortly. The picture is released by India Cine Pictures Ltd.

Kicks and Kisses

A girl who went to California and there saw a fig tree for the first time: "Oh! she squeaked, "I thought the leaves were much larger!"

A girl who was staying at a hotel phoned the desk clerk that there was a rat in her room. "Make him come down and register", replied the clerk.

A diamond is a woman's idea of a stepping stone to success.

Sometimes a girl must have a brassier or bust.

Girls used to try to hide their tans, but now they try to tan their hides.

Some women don't shrink from kissing gigolos, but their bank accounts do.

An old maid is one who has given up all hopes of giving in.

A girl who bought a book about the nudists read it from cover to uncover.

"Every time I kiss you my head swims."

"Well, don't try to be a Johnny Weissmuller in one night, dear".

Some girls have eyes like stars. They wink at every passer-by.

Pajamas are masculine; the terminine should be majamas.

Many a girl marries a night owl in the hope that he'll turn out to be a homing pigeon.

When a girl is in a pensive mood she's thinking of things expensive.

A platinum blonde is a cool proposition, because she is hair conditioned.

It's strange, but men who horse around have nothing stable about them.

When a husabnd starts playing with fire, it's his wife that burns.

A private secretary is a girl who has a high time on her overtime.

Even when a woman's life is empty, she's full of hope.

A woman is always a necessity to a man, but some men just want the bare necessities.

A girl who refuses to let a man give her a kiss on the lips, is apt to get it in the neck.

He "When I kiss you like this something seems to snap."

She: "Yes, wait a second till I fasten it."

First Cutie: "Since Harry met me, he's been trying to grow hair on his chest."

Second Cutie: "To show his manliness."

First Cutie: "No to hide those horrid tatooed women."

When a girl wants to make a lasting impression on a fellow she uses indelible lipstick.

Just when you think your past is safely buried, some dirty dog digs it up.

Girls who go to nudist camps ought to have their heads examined—instead.

If opposites attract, "yesmen" go out with girls who always say no.

A man who hid in a married woman's clothes closet so often that the moths called him by his first name.

Tight clothing doesn't impede the circulation; the tighter her clothing, the more a girl circulates.

Some of the excuses women wear for dresses are too thin to deceive anyone.

Goldiggers get the sugar by knowing how to hold their tongue.

"Darling, I'm insane about you, mad about you, crazy about you!"
"Ah, now you're talking sense!"

A smart nurse is one who hangs around the docs, waiting for her ship to come in.

Some gals use a pill to get rid of a headache, but others use a headache to get rid of a pill.

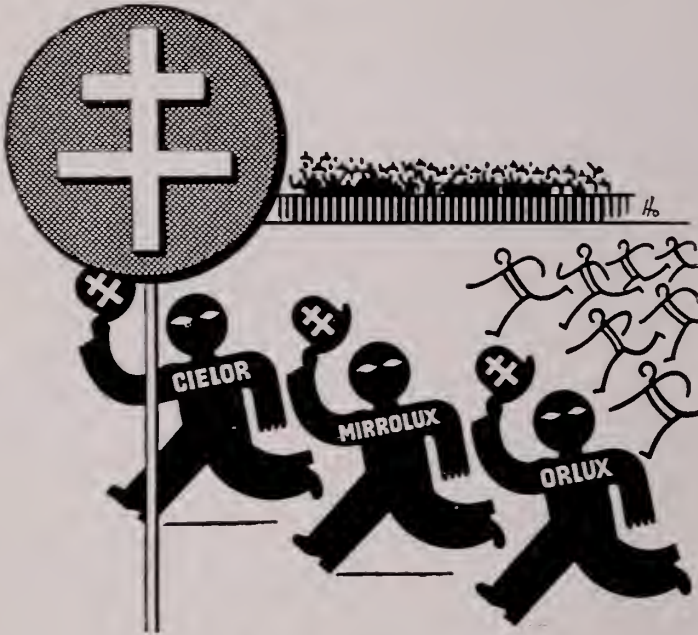
The Iceman never calls at the Mae West home, because there's always a full chest there.

"Speak up! Are you for or against nudist colonies?"

"Well, there's lots to be said on both sides of the fence."

Have you heard of the absent-minded cashier who rang up one of the waitresses and kissed his cash receipts goodbye?

The man who comes home as tight as a drum, should expect to be beaten.



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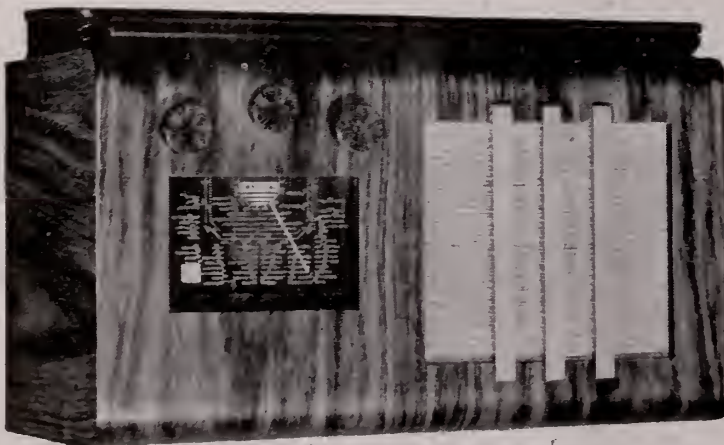
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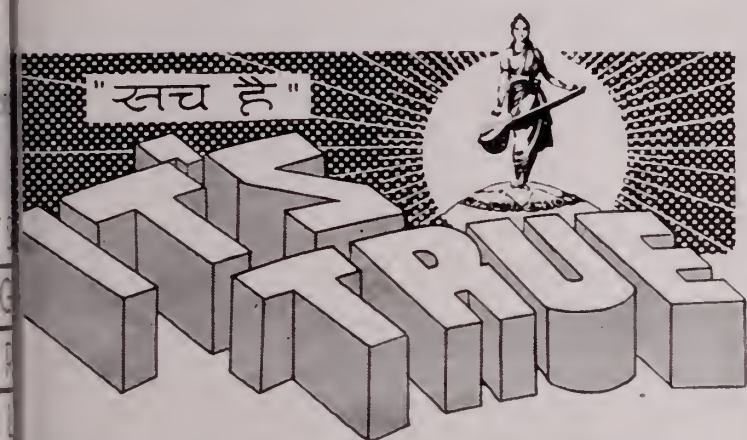
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T O R Y

*Produced by: **Dadasaheb Torney***

*Directed by: **Chowdh***





Rose, Motilal, Baba Vyas, Chandani,
Usha, Pt. Chowbey.



Notes and News—

"THE DRUM" CUT OR BANNED BY FIVE GOVERNMENTS—ANOTHER ANTI INDIAN PICTURE BANNED BEFORE PRODUCTION—HOLLYWOOD ON FIRE—BABURAO PATEL RESIGNS FROM THE CONGRESS—MRS. LEELAVATI MUNSHI COMPLIMENTS PADMA DEVI.



Mr. S. Satyamurti, M.L.A., the Deputy Leader of the Congress Party and President-Designate of the Indian Motion Picture Congress.

"THE DRUM" IS BEATEN!

The Government of Bihar has banned "The Drum", Alexander Korda's notoriously anti-Indian picture on the grounds that the Muslims of the province are likely to object to it.

BANNED IN THE PUNJAB!

The Punjab Board of Film Censors has suspended the Exhibition Certificate of the film "The Drum". With this ban, the picture cannot be shown now in the whole of the Punjab.

CUT OR BANNED BY FIVE GOVERNMENTS!

With Bombay, Madras, Bihar, Bengal and Punjab Governments treating "The Drum" thus, the prospects of this picture are doomed in the other provinces. "film india" insists that such libellous pictures should not be allowed to land on our soil.

BANNED IN DELHI

The distributors of "The Drum" that "fateful" picture tried to re-

lease the same at Delhi. But the Government banned and disallowed the release of even the print censored by the Government of Bombay.

"RELIEF OF LUCKNOW" BANNED!

The British Board of Film Censors has banned the picture "Relief of Lucknow" under production at the instance of the British Government. Mr. Maurice Elvey the director thus loses another opportunity of giving still another political Episode, which would automatically draw crowds without publicity.

MR. ABBAS RETURNS HOME!

Mr. K. A. Abbas, the well known local journalist, who had gone on a world tour as the roving correspondent of "The Bombay Chronicle", returned to India in the first week of December. While in Hollywood, he got the opportunity of visiting some of the foreign studios and watching the shooting of "Gunga Din" which he calls "a scandalously anti-Indian picture".

THE CORRECT POLITICAL CENSORSHIP!

Political censorship, of the right type, for the present is being exercised in England. Certain parts of the Paramount newsreel showing the meeting of the British Prime Minister with Herr Hitler at Godesburg were cut out as they were considered likely to prejudice the present political negotiations between the two countries. To an assurance asked by Sir Percy Harris (Liberal), that the censorship would not be used in other cases, Sir John Simon, Chancellor of the Exchequer said "I should have thought that the censorship meant the exercise of compulsory power. There was nothing of the sort in the present case. A representation was made to the Ambassador of a friendly Government who was good enough and thought it right to take action tending to promote European peace". Elsewhere we



Mr. Chandulal Shah, our prominent producer, has been unanimously elected the Chairman of the Reception Committee of the Indian Motion Picture Congress.

have published a report of the British Government's anxiety to promote peace in India.

HOLLYWOOD FIRE!

A terrifying forest fire which the police described as the worst in the history of South California swept between Santa Monica and Malibu Beach in the last week of November.

Panic stricken men and women waded into the sea to escape the flames as the fire swept down the shore near the fashionable Malibu Beach in the heart of filmland's "Gold Coast".

One thousand men were engaged in fighting the disastrous fire and the total damage is estimated at \$4,000,000. Among the palatial homes reported to have been destroyed are those of Madeleine Carroll, the film star, Mr. Sam Wood, the film director and Miss Laura Mathiessom, the noted painter. Altogether 300 homes and cabins have been gutted and hundreds of

persons have been removed to the hospital suffering from burns.

CONGRESS AND SILVER JUBILEE IN THE EASTER WEEK!

It has been finally decided to hold the Indian Motion Picture Congress during the Easter Holidays, 1939. During the week beginning from 8th April the Silver Jubilee celebrations will start with the opening of an extensive exhibition at one of the popular maidans of the city and all the producers, distributors and exhibitors and other allied tradesmen will contribute their best efforts to make this unique celebration a huge success.

Mr. Baburao Patel who was unanimously elected as the Joint Honorary Secretary, had to resign his post due to illness. The Executive Committee was not in a mood to accept this resignation but at the second request of Mr. Patel the resignation was accepted with great reluctance.

It is unfortunate that the Congress should lose the incomparable services of Mr. Patel at this stage due to illness.

The vacancy created thus was however immediately filled up by the nomination of Mr. Y. A. Fazal-hoy (Film City) as the Joint Honorary Secretary.

Mr. K. S. Hirlekar the other Honorary Secretary who is so well known in pioneering new ideas and piloting them is doing his utmost to make the Silver Jubilee celebrations a grand success.

Already a neat little fund has been collected for the preliminary preparations and the Secretary is reported to have issued a country-wide appeal to all to co-operate with the organisers.

Mr. Chandulal Shah, Chairman of the Reception Committee has invited Mr. S. Satyamurti, M.L.A., (Central) to preside over the Congress and other national leaders will in the meanwhile be approached to inaugurate the different functions. The vigour and enthusiasm displayed by Mr. Shah at the sacrifice of his valuable interests and time are really admirable and have already instilled enthusiasm in the others.

We only hope that the Silver Jubilee celebrations and the Congress prove a great success and they will with such stalwarts at the helm.

The Indian film industry should be indebted to Mr. Hirlekar for his splendid lead in a matter of such vital interest to the industry.

MR. HIRLEKAR'S NEW PAMPHLET!

The irrepressible enthusiasm of Mr. K. S. Hirlekar to promote the interests of the Indian film industry has found another expression in his recent publication called



Mr. K. S. Hirlekar, Honorary Secretary of the Indian Motion Picture Congress who has shouldered immense responsibility in making the Congress a success.

"Place of Film in National Planning." This little pamphlet is an invaluable log of facts and figures about the Indian film industry and it will prove immensely useful to our national leaders and ministers of the different provincial governments in forming a correct estimate of the present development of the industry and in contemplating the possibilities of its future development.

MRS. LEELAVATI MUNSHI PRAISES "ZAMANA"

On the 10th of December Mrs. Leelavati Munshi, M.L.A., presided

over the premiere of "Zamana" at the Imperial Cinema, Bombay. The picture which is produced by the Krishin Movietone is written by Mr. K. S. Daryani and directed by Mr. Ram Daryani. With the central theme revolving round the evils of the dowry system prevalent amongst the Hindus, the picture has become a pathetic argument for the abolition of this none-too-praiseworthy relic of the old customs.

A huge gathering of prominent citizens who graced the occasion by their presence was moved to tears as the story was unfolded on the screen leaving on their minds an indelible impression of the message of the tale.

At the end of the show Mrs. Munshi, in a neat little speech congratulated the Daryani Brothers for bringing to the screen so instructive and pathetic a subject and complimented Shrimati Padmadevi, the heroine of the picture, for her superb portrayal of the principal role which was none too easy to play. With Padmadevi garlanding Mrs. Munshi, the pleasant function came to an end.

"BRAHMACHARI" VOTED TO BE THE BEST PICTURE OF THE YEAR

The phenomenal success of "Brahmachari" a Huns picture all over the country, has attracted the attention of The Cine Goers' Association of India under the Presidentship of Mr. Laxmidas R. Tairsee, which Association by a unanimous vote has declared this picture as the best one of the year from the view point of entertainment, instruction and production.

At a very pleasant function held on the 7th of December Mr. Tairsee, the President of the Association declared its Award of Merit for "Brahmachari" and in the midst of a deafening applause presented a gold medal to Meenakshi, the heroine of the picture.

The success of this social picture of Huns augurs a splendid future for their subsequent productions.

THE VICEROY OF INDIA SEES "MOTHER INDIA"

On the 9th of November, 1938, at a command performance given at the Viceregal Lodge, Their Excellencies Marquis of Linlithgow and the Marchioness of Linlithgow saw India's second all-colour talking picture "Mother India" and they were much interested in the presentation of the story and were impressed by the acting, particularly of the lady who took the part of the mother. The colour process was described as "extremely effective and natural".

"Mother India" is coming to the screen at the Royal Opera House in Bombay.

MEMBERS OF THE ASSEMBLY SEE "MOTHER INDIA"

A special show was also given to the prominent members of the Central Legislative Assembly at Delhi and Mr. Bhulabhai Desai, M.L.A., the Leader of the Congress Party in congratulating India Cine Pictures Ltd., the producers, said "apart from the technique of production, the story underlying it is exceedingly well presented."

MR. SATYAMURTI CONGRATULATES PADMA DEVI

On the 18th December, 1938, Mr. S. Satyamurti, M.L.A., Deputy Leader of the Congress Party and President-Designate of the Indian Motion Picture Congress and the Silver Jubilee Celebrations, visited the Imperial Cinema, Bombay, to view the screening of "Zamana" a social picture produced by Krishin Movietone and directed by Mr. Ram Daryani. As the story unfolded itself on the screen, Mr. Satyamurti, who was accompanied by his family, was visibly moved at the incidents in the picture. All present were particularly moved with the eloquent pathos in the picture and on conclusion Mr. and Mrs. S. Satyamurti warmly congratulated Shrimati Padma Devi, the heroine of the picture for her excellent performance.

Among other invitees Mr. and Mrs. K. S. Hirlekar were prominent.

MR. SATYAMURTI VISITS "FILMINDIA"

On the 17th of December, 1938, Mr. S. Satyamurti, M.L.A., the Deputy Leader of the Congress Party and President-Designate of the Indian Motion Picture Congress visited the offices of "filmindia". Mr. Baburao Patel, the Editor and Mr. D. K. Parker, the Director of Filmindia Publication Ltd., received him on behalf of the firm.

Mr. Satyamurti expressed a pleasant surprise at the country-wide circulation of "filmindia" and congratulated the Editor on his nationalistic outlook in dealing with the problem of the film industry.

After closely perusing diverse evidence of circulation and popularity of the magazine, Mr. Satyamurti expressed his approval of the way the business was being organised and blessed the paper by promising his full support at all times.

ONE MORE DEAD!

An unfortunate accident took place at the Prabhakar Talkies at Dhulia on the 15th December, while screening "Brahmachari", the record-breaking Huns picture. The film suddenly caught fire and operator Narhar Kulkarni was burnt to death.

One more man has died and by his death has provided one more argument for enforcing government control in the matter of licenses for the operators and providing safe and ideal conditions for their welfare.

Will the Government act or will it wait for some more to die?

LIKED BY HITLER, DISLIKED BY GOERING AND SPURNED BY HOLLYWOOD!

Leni Riefenstahl, the Fuhrer's closest woman friend recently visited Hollywood. She is today the head of the German film industry.

In Hollywood, she wanted to be shown round the film studios but they refused to have her even as a visitor.

When she arrived in America's film capital the first thing she saw as she opened the newspapers was a full page advertisement.

It said "Leni Riefenstahl, head of the Nazi film industry, has arrived in Hollywood. There is no room in Hollywood for her. Let the world know that there is no room in Hollywood for Nazi agents."

So dark eyed, bronze haired Leni left Hollywood saying that she had come to see the scenery.

Goering, Hitler's right-hand man, is reported to dislike Leni and feels worried about the influence she exerts on his Fuhrer.

While Goering dislikes Leni Goebbels is reported to be jealous of Leni and her position in the Nazi film industry.

"FILMINDIA" WELCOMES THE APPOINTMENT OF THE NEW COMMERCE MEMBER

On behalf of the Directors of Filmindia Publications Ltd., Mr. Baburao Patel, the Editor of "filmindia" has sent to London the following cable on the 20th December, 1938 to Sir A. Ramaswami Mudaliar, the new Commerce



Sir A. Ramaswami Mudaliar who is appointed the new Commerce Member of the Government of India.

Member of the Government of India: "To Sir A. Ramaswami Mudaliar, India House, London. Filmindia hail's your appointment as Commerce Member with pleasure. Indian film industry with its great potentialities entertains high hopes and support due to your keen interest in film."—Baburao Patel.

M.G.M. PICTURE BANNED!

The Bombay Board of Film Censors have banned the M.G.M. picture, "The Criminal Is Born" saying that "any reformatory element in this film is very incidental and the whole film, except for a short court scene, shows the exploits of young criminals". The Board deserves our congratulations for its correct and courageous action.

In this connection we reproduce what we wrote in our July issue regarding such pictures. "Recently the newspaper reported several crimes in the United Provinces, with a daring and skill, that reminded one of the sequences in the American crime pictures. Does it not occur to Congress Ministers in different provinces, that this new school of crime finds its parent germ in the foreign crime pictures which exploit and often glorify crime with all its elaborateness with which the West is gifted?

"Truth and non-violence, the sheet anchor of the present Congress Ministries, will have soon to be traded in for crime and violence if we have another five years with all the bootlegging, big house stories of crime from America."

And nowadays crime, skilful and organized is reported from the suburbs of the city. Thanks to the American crime pictures! "film-india" demands that every crime picture should be banned. India has no use for crime as an industry.

WARNER PICTURE UNDER BAN

"Garden of the Moon" produced by First National and released through Warner Brothers has been primarily banned by the Bombay Board of Film Censors on the ground that "it contains scenes which are likely to offend Indian public sentiment."

The story of the picture centres round the cunning manager of "Garden of the Moon" a cafe in Hollywood. He had booked a band which did not turn up in time to fulfil the contract. His publicity

girl books another band, but the manager quarrels with the leader and throws him out. Then the publicity girl realizing the weakness of the manager for Maharajas introduces a phony Indian Maharaja as a friend of the band leader to tempt the manager to continue the services of the band. The phony prince is called the "Maharajah of Sund" and it is reported that there are some objectionable references to them.

The Censor Board is likely to pass the picture for exhibition if "all references to the Maharaja are removed."

One cannot however, understand why an Indian Maharaja should be introduced as a pivot to

move the sequences in the picture. Are our Maharajas so cheap? And where the hell in India is this phony "Maharaja of Sund." A joke at our expense! Is it?

THE BRITISH TO TAX THE AMERICANS

"Filmindia" understands from authoritative sources that the British Government is seriously considering a proposal of introducing a legislation to prevent the drain of capital from the country. The American film industry will be the first one to be affected under the proposed legislation, as the annual turnover of the distribution of the American pictures in Great Britain will be taxed heavily with certain provisions. The tax will be in the region of 25% or even more. The revenue thus secured will not however go to the State Exchequer but will remain in the country and will be invested in the production and the exhibition branches of the indigenous film industry.

It is high time that something on these lines is thought of by our Provincial Governments. After all, the Americans are sending out nearly 70 lakhs of rupees per year as nett profits. A 25% of it will be a windfall to our film industry, which it so badly needs at present.

ITALY PUTS THE BRAKES ON

Italy seems to be bent upon introducing drastic changes, for the better of course, in their film relations with the Americans, in spite of the four major producing companies like M.G.M., Warners, 20th Century Fox and Paramount not co-operating with the Italian Government.



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ALSO AT: BANGALORE, HYDERABAD AND CANNUPORE

Interviewed by the Italian correspondent of "filmindia" His Excellency Dino Alfieri, the Cultural Minister expressed the determination of his government to stop the drain of huge profits collected by the foreigners, and especially by the American distributors and compel them to invest the same in the Italian film industry.

With 200 films shown every year in Italy, the profits of the American distributors amount to between fifty and sixty million Lire. Italy's annual requirement is about 300 films, out of which 200 are supplied by the Americans, 40 are locally produced and the remaining 60 are imported from other Continental countries.

The Italian Government has created a new concern called the

E.N.I.C. (Ente Nazionale Industria Cinematographica) which works in co-operation with the Propaganda Ministry to buy over the foreign pictures by giving away a fixed price of one million dollars.

His Excellency Dino Alfieri stoutly denied that the new measure was intended to strike directly at

the American film industry, as it was mainly enforced to support the indigenous film industry and to prevent the flight of capital from the country. Writing in an Italian paper, Vittorio Mussolini, the eldest son of the Duce says: "Personally and politically, I am glad that American films produced in that Jewish-Communist centre of Hollywood will no longer enter Italy, but I should like to see the provisions to meet the situation put into force by our monopoly".

Our Provincial Governments who now enjoy the power of enforcing the quota system, should seriously consider enacting some definite legislation to prevent the foreigners taking away our money—a handsome annual gift—from our country.

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As we are still receiving a number of coupons for subscription, we cannot announce the winning numbers in this issue. The numbers will, however, be announced in the February issue.

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And This Is Hollywood!

By KHWAJA AHMED ABBAS.

(Exclusive For "filmindia").

(Mr. K. A. Abbas the well known critic of the "Bombay Chronicle" has just returned from a world tour, during which he visited Hollywood with an extra interest as a film critic. In this interesting contribution Mr. Abbas tears off the veil of illusion and gives a peep into the real Hollywood:—The Editor.).

Hollywood: The very name spells glamour and romance to millions of film fans all over the world. Imagination, aided and abetted by the photogravure sections in fan magazines, has endowed the movie capital with every conceivable quality of beauty and perfection. We think of it as a magical city populated by Beauty Queens and dashing He-men, bevies of beautiful belles in elegant costumes walking about the streets displaying their physical charms in abbreviated bathing costumes on picturesque sea beaches or in marble swimming pools. In short, an all pervading atmosphere of beauty, romance and luxury. The Persian couplet inscribed in the Moghul fort of Delhi might as well have been a post-dated tribute to Hollywood.

"If there be heaven on the face of earth,

It is this, it is this, it is this."

Fed on such attractive illusions, naturally there is in each one of us a keen desire to see Hollywood for ourselves. It was, therefore, not without a certain amount of excitement that I stepped out of the train at Los Angeles. (I knew, of course, that there is no railway station by the name of Hollywood). Another train had also come in just then and I noticed a small group of reporters, photographers and publicity men surrounding a little curly-haired girl—Shirley Temple. Outside the station a few passengers and porters collected out of curiosity to look at the child-star who was quickly driven away in a high powered limousine. In the after-

noon papers Shirley Temple's arrival after a holiday was blazoned on front pages. The small group at the platform was now exaggerated into a "huge crowd of fans and admirers". Hollywood, thy name is publicity.

Soon I was to find how clever publicity men have conspired to create the world-wide illusion about Hollywood. The film colony is but a very small part of the far-stretched city of Los Angeles (about the size of Bombay) many among whose population are no more concerned with movie-making than the average resident of Bombay. Not even two per cent. of the population is engaged in film work and there are far more churches than studios, more real estate agents than actors. Even in the quarter which may be called Hollywood (once it was an independent town but to-day it is an undefined suburb of Los Angeles) it is difficult to find much of the glamorous atmosphere that is as-



Film fame is short-lived. Clara Bow the 'it' girl, once the darling of the screen, to-day runs the 'it' cafe.

sociated with the movie capital. It is a beautiful enough town—not unlike other towns on the West coast of America—with a prosperous business quarter on the Hollywood Boulevard, and long rows of bungalows with gardens. There is nothing to distinguish the



Mr. K. A. Abbas.

residences of film stars and you would never know which is Clara Gable's house unless you went on a "conducted tour of film star houses" along with a charabanc full of screen struck females. This is typical of the Hollywood and its fictitious, illusive atmosphere that I found no cocoanut trees in the famous "Cocoanut Grove" and the Beverly Hills are no hills at all. Most of the studios as well as the houses of the stars are not in Hollywood but spread out far and wide, removed from one another by as many as fifteen or twenty miles. Hollywood has no longer any geographical connotation. It is not a town but a tradition, and we hear so much about Hollywood because that tradition has a commercial value.

THE "STARS" ARE HUMAN

Before visiting the studios I decided to have a general look at Hollywood, to breathe in the atmosphere which was expected to be so alluring but turned out to be so disillusioning. I cannot, of course, vouch-safe for what goes on inside the homes of the stars but outwardly they strike one as ordinary human beings. It is human enough that some of them do crazy things and indulge

temporary fits of extravagance when suddenly sky-rocketed to fame and incredulous fortune. I saw the dancing at Trocadero or eating plebian hamburgers at the Brown Derby, swimming or tanning themselves on the beaches or just shopping and they did not appear to be either a super-human or a sub-human race. Being a cosmopolitan crowd many of whom have suddenly acquired a lot of money, a sort of flamboyancy of dress and deportment, a craze for the unusual and the outlandish, is inevitable and naturally the extra-girls (many of them more beauti-

scenario and publicity departments, met men and women representing all branches of film activities and even broadcast a talk from the K.M.P.C. ("the station of stars"), in the course of which I was allowed not only to pay a tribute to Hollywood's leading stars but also to utter a few home truths about the anti-Indian films that are made there. And all the time while I scoured Hollywood, I kept thinking of our own film industry—our producers, studios and stars. What, I asked myself, is the lesson that India must learn from Hollywood? Briefly summed up below are some of my dominant impressions.

HARDLY 10% ARE "SUPERS"!

We have a tendency in India to over-rate the superiority of foreign films. About three hundred and odd foreign feature length films are shown in India every year but these are not even ten per cent. of the total produced in England and in the U.S.A. These are the selected ones from the more resourceful producers. Hundreds of the inferior ones are never seen in India. Some of these that I happened to see abroad were as bad as the crudest Indian films. I do not mean to say, however, that generally the technical standard of American films is not higher than that of the average Indian film. I am not surprised at it. If we had half the resources enjoyed by Hollywood studios we could assuredly do just as well. The best equipped of our studios do not come anywhere near even the smaller Hollywood studios. This superiority is particularly marked in the matter of sound-stage construction, cameras, sound-recording apparatus, lights, automatic laboratories and, last but not the least, make-up. They are able to afford everything of the best because of their extensive production activities. Each one of the half a dozen leading Hollywood studios produces almost as many pictures as are the total output of all studios in India put together. There are 24 sound stages in Warner Brothers' Burbank establishment alone. Have we got 24 sound stages in the whole of India?

THAT GLAMOROUS "HOLLYWOOD TOUCH"

The secret of that "Hollywood Touch" of elegant technique and polished presentation seems to me to consist mostly of three factors—scenario construction, photography and publicity, each of which may be briefly touched upon here.

It is not infrequent in India to start production with half-finished scenario and, in some cases, no shooting script at all. The scenarist struggles hard with his job to keep pace with production. Dia-



Immortality in Cement—Jean Harlow's autograph and hand and foot-prints in front of Chinese Theatre, Hollywood.

ful than the real stars) try to look like Greta Garbo and Joan Crawford—by using the same make-up!

I do not claim to have visited all the studios or met many of the stars. I was there only for a little over a week, and unfortunately, owing to a heat-wave most of the more prominent film personalities were out for their summer vacation. Moreover, publicity chiefs of some of the studios (whose Bombay representatives never tire of asking me to give their pictures free publicity) were too "busy" to reply to my letters asking for facilities to see their studios. Anyway, others were more courteous to a visiting journalist and I went round some of the biggest studios including Warner Brothers', whose publicity department was good enough to entertain me to a lunch in the studio. I watched films being made, studied in particular the



Granmon's Chinese Theatre, Hollywood.

logues are often written on the set. In Hollywood I met scenarists who were busy in August, 38 on scripts which will go into production somewhere towards the end of 1939! Not one but almost half a dozen scenarists and dialogue writers start work months in advance. They write, revise, re-write, polish and re-polish until the whole thing is perfect—on paper. Is it any wonder that so many of our films appear amateurish and slipshod when compared with the smooth and slick Hollywood productions?

Very few people seem to realize in India how important is the role of photographers in "manufacturing" stars. The much boasted "personality" of so many of them is but the product of clever manipulations of lights conspiring with the camera. Sometimes enamel-like glamour is produced by high lights, on other oc-

casions subdued lighting is used to emphasise tragedy. The haunting "mystical" beauty of certain stars is achieved by photographing them slightly out of focus. Next time you see Greta Garbo or Marlene Dietrich, watch how much of their screen personality is the work of the photographer. So far has photography advanced in Hollywood that beauty is no longer necessary for a screen career. Either the dual combination of make-up and photography transform a gawky female into a Madonna or—the publicity men convince the world that it is not ugliness at all; but "personality"—or even "elusive" beauty!

THAT IS SOME PUBLICITY!

Of publicity men it has been said that if they took it into their head they could convince the world that black is white and night is day. The huge publicity organizations of Hollywood can certainly perform such miracles. I had never any idea how completely they have perfected the technique of "boosting", until I saw how the publicity departments of the major studios work. They spend almost as much on publicity as we do on an entire production.

On their staff they have first-rate newspaper men, gossip-writers, social columnists and fashion experts, every moment on the look out for new publicity angles. Every

week each studio sends out articles, paragraphs, Hollywood letters, studio news, interviews with stars, biographies (and even "autobiographies") of stars and dozens of stills to each of the thousand newspapers and magazines on their list. No sooner does a new artiste sign on the "dotted line" than the publicity department gets busy to eke out the last drop of human interest out of his or her life for the popular press. Romances, engagements, marriages, divorces—they are all mere grist to the mill of publicity.

I was present in the office of a publicity manager while he telephoned to the press the news of the engagement of one of the minor stars to a Director. He got in touch with about four dozen newspapers and gave them the news—to each one of them in a different way. That evening a million residents of Los Angeles had read the news and acquired a new interest in that particular actress. I am not at all sure however, that the engagement was not a publicity stunt, an excuse to crash in the news columns. It is thus that unknown persons are made into universal favourites. How shall we compete with them with the hush hush policy of our studios most of which are content to issue a badly written sheet very few months announcing the next "glorious, gor-

geous, magnificent golden epic of the silver screen"?

WE HAVE TALENT BUT—

I have stressed these three points to the exclusion of others because in other respects we are not so backward. Some of our directors can compare favourably with foreign directors, if some of our producers are just money-making machines, most of Hollywood executives are no better. Favouritism, trading in the body and mind, intrigue—these are not entirely absent from the movie capital of the world. And yet they continue to make hundreds of impressive pictures every year, because they have a world-wide market, their profits run into millions, they can afford to buy the best equipment and the best talent;—while we, with our twelve hundred cinemas, have to economize on everything and be content with the second best.

We have to strive for the development of our industry and the improvement of the general level of our films. But, meanwhile, we should not be over-awed by Hollywood but try to analyse its method and its achievements with a view to adopting them to our own conditions. I came away from Hollywood a little disillusioned, a little impressed, better informed but, above all, a greater optimist about the future of the Indian film industry.



Here you see them, these excellent artistes of the screen. Mubarak, Ratan Bai and Sunalini Devi in "Sitara" produced by Everest Pictures and directed by Ezra Mir.

ROUND THE TOWN

"ZAMANA"

Producers: Krishin Movietone — **Story and Scenario:** K. S. Daryani — **Direction:** Ram S. Daryani — **Dialogues & Songs:** D. N. Madhok — **Photography:** S. R. Narasimha — **Recording:** J. B. Jagtap — **Music:** Sunderdas — **Cast:** Padmadevi (The Colour Queen), Nazir, Bansi Karnatki, Gope, Dar, Master Vasant, Gulab, Hansa Wadker & others. **Released at:** Imperial Cinema, Bombay. **Date of Release:** 10th December 1938.

This is a powerful story, which provides a strong argument against the evils of the dowry system prevalent amongst the Hindus. The picture vividly depicts the pathetic plight of a newly wedded pair, suppressing their modernism and making it serviceable to orthodoxy, which in spite of this homage indulges in merciless persecution till a once promising home is wrecked and lost in grim tragedy. This picture is an entertainment of tears,—tears which come out in sympathy and leave a soothing feeling behind.

The Story: Professor Govind, is a modern educated youth with rich parents who are utterly orthodox. His mother is anxious to see her son wedded, preferably to a girl whose parents can give a big dowry. As events turn out, however, Govind marries Sushila an educated girl from a poor family of two brothers, who possess only a small house in the village as their sole wealth. But the house is sold and Sushila is married to Professor Govind. Govind's mother does not receive the new bride well and now starts a villifying campaign against the new comer. Govind tries his best to put some sense into his parents, but fails. Affairs soon become tragic and the drama ends with Sushila and her two brothers dying in the lap of tragedy and Govind becoming a wreck.

Acting: Padmadevi as Sushila has a very sympathetic role to play. She does this superbly, bringing tears to the eyes

of the onlookers with her intensely pathetic performance. A sharp contrast to this role is provided by Gulab as the mother of the hero. Gulab's portrayal is excellent, and certain scenes she carries to success on her shoulders. Nazir as Professor Govind is good. Dar as Mohan the elder brother of the heroine wins our sympathy without seeking it. With an excellent diction and suitable emotion, this clever artiste has made the story vivid. In his younger brother Gulab, well-played by Master Vasant, Dar gets the requisite support. The comic interludes were portrayed by



Mr. Ram Daryani, our smallest and youngest director whose recent effort "Zamana" has won the applause of all.

Gope and Amir Karnatki rather well. Hansa Wadker showed considerable improvement in a minor role.

Production: Ram Daryani, the Director of this picture gets our congratulations for the clever direction of a beautiful story which was not so easy to handle.

The scenario of the story was beautifully written with a professional eye on balancing the dramatic values. K. S. Daryani rightly enjoys the reputation of being called the "Shakespeare of Sindh".

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

The story of Zamana does him great credit, as Mrs. Leelavati Munshi, M.L.A. put it while opening the picture at the Imperial Cinema.

The photography was generally good and beautiful in outdoors. Recording called for a little more care. Dialogues are beautifully written. The music was pleasant and correct. Padmadevi's songs particularly appealed due to her melodious voice. Editing of the picture is praiseworthy.

Points of Appeal: In saying that no one should miss this excellent picture, we have said everything about it. The instruction in the picture, however, is implied in its treatment on the evils of the dowry system. The performances of Padmadevi, Gulab and Dar are attractive and worth a visit. The picture takes our vote as an excellent production with an intensely sensible subject.

"THE STREET SINGER"

Producers: New Theatres Ltd. — **Story & Direction:** Phani Mazumdar — **Photography:** Dilip Gupta and Sudhish Ghatak — **Recording:** Loken Bose — **Dialogues:** A. H. Shore — **Songs:** Arzu — **Music:** R. C. Boral — **Editing:** Kali Raha — **Cast:** Saigal, Kanan, Jagadish, Bikram, Ramkumari and others — **Released at:** Minerva Talkies, Bombay. **Date of Release:** 24th November, 1938.

It is a romance of the streets. Two orphans—a boy and a girl—team together to make a living primarily as street singers. Their rise to fame and adventures on way are described in the story with the ultimate dis-illusionment after ac-

quiring fame and wealth. The whole affair looks a bit amateurish.

The Story: Bhulua and Manju are two orphans whom fate has brought together in their early childhood. Bhulua who has a talent for music, trains up Manju to be a good dancer and singer. They trek for the city—in this case, Calcutta and there by another trick of fate meet Amarnath a theatre owner. Very soon Manju becomes a star, more due to her personal charms than to her musical attainments. Bhulua who doesn't get his chance, consoles himself by helping Manju to her stardom. Both love each other very deeply, but circumstances had not yet helped them to give it an expression. In their pursuit of ambition, love remained a forgotten quantity. Manju becomes a roaring success and soon finds herself receiving the warm attentions of her proprietors. In the midst of this new found fame, Bhulua and Manju are for a time estranged. After a period of misunderstanding, Bhulua thinking that Manju no longer wants him decides to quit. But immediately he is gone, Manju realizing the wrench of suppressed love, chases him and ultimately finds him below a tree, after a very convenient storm scene. There love expresses itself and Bhulua Manju once again go back to the streets where they had found their early happiness.

Acting: Saigal as Bhulua gives a very subdued performance. His music however is a strong recommendation. Kanan is good in parts. In music she comes off well with her more famous partner. Jagdish as Amarnath, the theatre owner, does what he is asked to. The pity is that not much was demanded from him. His dialogues are superbly delivered. Bikram is not much. His slapstick interludes fail to convince. Ram Kumari merely served as furniture. The others don't do anything worth remembering.

Production: The scenario is far from satisfactory. The entire development of the story is weak and shows lack of experience in using dramatic values. The theme of the story had plenty of possibilities, but alas—

The direction was experimental. Photography was not satisfactory and far below the usual N. T. standard. In several shots, the lighting erred by being profuse. Kanan's glamour suffered the most due to bad photography. The recording of sound was also defective. Sets were apologetic, particularly the theatre set. Rai Boral the music director could have made the picture popular by giving a number of popular tunes. Why he didn't do so remains to be explained. The dialogues, though good, had too much of Urdu idioms in them. A simpler language would have been more welcome. Barring song number 11 and the 3rd and 5th lines in song No. 10, the rest of the song composition did not strike one as particularly intelligent.

Points of Appeal: Saigal and Kanan, teamed together for the first time, give a couple of good songs. Some outdoor village shots are praiseworthy. As an entertainment, the picture is quite good, though slightly boring in the early parts.

"INDUSTRIAL INDIA"

Producers: General Films Ltd., — **Story, Dialogues, Songs and Direction:** Mohan Sinha — **Photography:** Gordhanbhai Patel, Date and Kukde — **Music:** H. C. Bali, Anil Biswas and Mushtaq Hussain — **Recording:** Engineer, Arora and Suraiya — **Editing:** Barodekar — **Caste:** Shobhana Devi Samarth, Prem Adib, Vasti, K. N. Singh, Aundhker, Mirza Musharaf and Shamadevi. **Released at:** Royal Opera House — **Date of Release:** 19th November 1938.

This picture has a vibrant message to give to the country. It advocates a complete industrialization of the country from a national viewpoint. The story has a powerful motive, being serious in design, but it is made entertaining, being light in execution. In the present day dawn of our nationalism, such a picture would have been warmly welcomed for its stirring national message had its presentation been better.

The Story: Manorama is the spirited daughter of a wealthy Mar-

wari speculator, who soon loses all money in gambling bringing tragedy into the family by his own death and by the death of his own son and wife. Manorama and Malti, her younger sister become orphans and are thrown on the streets by the creditors of her father. Manorama hunts out for a job, and finding none in the socially permissible vocations, she takes up to screen acting. There she meets Suresh, the son of a Marwari millionaire. Suresh is the film director of the Company and has taken the film line in spite of the opposition of his father, who has driven the son out of the house in consequence. In Suresh, Malti meets a twin soul as both have identical ideas about the emancipation of the country by industrialization. Through several exciting circumstances, Suresh at last finds himself the proprietor of a film company, started with a gift from his indulgent parent, and with Manorama as the leading star. Financial difficulties soon embarrass the hero, who has to put up with a general strike by the employees. Complications created by a jealous villain in Jagdish, set in and the story rushes to one concluding climax where Suresh's father is asked to choose between jail for his son and a change of heart and opinion about the wisdom of industrialization of the country. He backs up his son and Suresh and Manorama are once again reclaimed by the family, with a new-born child thrown in, to add the homely warmth to a delicate romance.

Acting: Shobhana Samarth as Manorama gives a beautiful performance. At places it is too beautiful for words. Her dialogues are forcefully and correctly delivered while her actions are full of life. In giving the best performance of her screen career so far Shobhana has also ably supported Prem Adib whose role as Suresh, the hero is also a successful portrayal. Baby Indira as the younger sister proves piquant and lively. Vasti as Jagdish the villain, in a rather weak role, gives a tolerably good performance. Singh is superb as the Marwari father of the hero. The concluding sequences he carries to

Shots from "Madhu Bansari" a
Paramount Picture starring:
SAROJINI, SHANKER VAZRE
BOSE, BACHA ALI & MANSOOR

Directed by:
Kikubhai Desai.





MEERA—

When she bursts into a song, the theatre becomes a heaven. And she does that three times in "Bhabi" the new social picture of Bombay Talkies Ltd. now drawing crowds at the Roxy Cinema, Bombay.

success on his shoulders. Aundhker is utterly stagy and fails to convince with his defective and affected accent. Mirza Musharaf is at times a welcome relief as a slapstick comedian.

Production: The continuity is a jumble of ideas, and several sequences have been unnecessarily stretched. The direction is painstaking throughout but hardly imaginative. The dialogues being pointed and purposeful provide the high spots of the picture. The picture needs some drastic editing to assemble several scattered thoughts into a thought provoking pleasant theme. The lofty conception of the central theme however covers several minor defects.

Points of Appeal: Several industrial problems are treated however with a touch of novelty. The light treatment while providing complete entertainment does not at the same time fail to be forcefully instructive. Shobhana's performance leaves behind a pleasant memory not to mention the superb backing up given by Prem Adib.

"DOUBLE CROSS"

Producers: Bhavnani Productions — **Story, Scenario and Direction:** M. Bhavnani — **Music:** Badri Prasad — **Photography:** Berko and Mistry — **Recording:** Behram Bhaurucha — **Dialogues:** Rai Mohan — **Processing:** V. S. Marathe — **Cast:** Bimla Kumari, S. B. Nayampally, Fatty Prasad, Amina, David and others — **Released at:** Super Talkies, Bombay — **Date of Release:** 24th November 1938.

A detective story fashioned after the Western "Quickies", this picture is essentially meant to meet the box-office demand for such fast pictures which appeal to the lower classes. It is unfortunate that after 25 years of film production, our producers have still to give such pictures to balance their economic existence. There is no other serious motive in this particular picture except that of providing entertainment with some excitement and a bit of laughter in a plot familiar to all.

The Story: A scientist in Professor Mukerji has struck upon the formula of making artificial diamonds. Sister Romila is overjoyed at this, but the information soon leaks out and Romila's uncle Romesh Chandra, a speculator having a large number of shares in the Orient Diamond Mines is on the brink of ruin owing to the sudden reaction on the stock market caused by the inventor. Romila has to choose Kapur, an ungainly assistant in the Orient Diamond Mines as per prospective husband, to save her uncle and to help her brother. And now the sequences draw in a native state of Panipur and a villain in the shape of Sardar Mulraj is introduced. He wants to ruin the owner of the



Renuka Devi, the star of "Bhabi" a Bombay Talkies picture.

diamond mines who is helping the young King of Panipur against the Sardar. The Sardar tries to get the formula from the Professor and in his attempt to get it, the picture becomes a detective yarn. Of course, he ultimately fails and Romila and Kapur are married with everyone happy in the end.

Acting: Nayampally as the Sardar gives his stock performance with a diction that needs two years more to be perfect. Bimla Kumari as Romilla is harshly treated by the camera, but she gives a couple of good songs. Fat-

ty Prasad creates, a few spots of weak laughter in association with Amina, who looks more like a man in a woman's garb. She seems to be perfectly unsuitable for the screen. A. S. Gyani gives a pretty good performance but finds it difficult to get over his Sindhi way of speaking Hindusthani.

Production: In a picture of this kind, a bit of crudeness is taken for granted. The photography is rather amateurish and sound recording has numerous defects. The processing is also faulty. The subject hardly calls for any directorial touches, and the director seems to have got rid of his responsibility as quickly as possible. The music however, is good, being popularly tuned. Song No. 2 sung by Bimla is definitely pleasant to hear. The dialogues are common but the song compositions are well rhymed, though they hardly show any flashes of intelligence.

Points of Appeal: Bimla Kumari's good singing is pleasant to hear. The slapstick look of Fatty Prasad may appeal to the children. Though the mystery in the picture is too obvious, yet some people might like the detective trend of the story. The speed of the picture is another selling argument.

"BHABI"

Producers: Bombay Talkies Ltd., — **Screen Play:** Saradindu Banerjee — **Direction:** Franz Osten — **Photography:** Wirsching & Parenja; **Recording:** S. B. Vacha — **Music:** Saraswati Devi — **Dialogues and Songs:** J. S. Casshyap; **Cast:** Renuka Devi, Jairaj, Meera, Maya Devi, M. Nazir, V. H. Desai, Rama Shukul etc., **Released at:** Roxy Talkies, Bombay. — **Date of Release:** 17th December, 1938.

This picture is like a beautiful perfume that does not intrude. Beautiful in conception and neat in execution the story is a masterly blending of soothing pathos and elevating romance. It is a harmonious poem of picturization with every sequence courting amiably with the other. The theme

is a mild satire on society but does not annoy or provoke at any stage and leaves behind a pleasant impression.

Renuka Devi is a remarkable discovery as a star of the screen. Her performance has that distinctive grace and poise which can only be associated with a lady of culture and education. Her personality has a fragrance that we so often miss on the Indian screen. Renuka must be seen oftener on the screen. Bombay Talkies owe this to their fans.

The Story: The story opens with Tirath a poor young man lying on his death bed. Tirath's death would make Bimla, his young and beautiful wife an orphan. The thought of her being left unprotected at the tender mercies of a cruel and unkind world makes the approaching death look horrible to Tirath. Kishore, his old college friend, rushes to his bed side and promises to look after Bimla in spite of the world. Tirath dies. Bimla is now in the charge and care of Kishore. They are staying together—she a poor and beautiful widow and he, an unmarried young man. Scandal starts and tongues begin to talk. Kishore's father, a religious fanatic, hears of the scandal, arrives in town and surprises his son. A hot interlude and Kishore is disinherited and disowned. Bimla is still with him as the sacred trust of a dear departed friend, in spite of the slandering tongues. And now by coincidence, Kishore comes across Renu the only daughter of a wealthy dotting father. Love sees and responds, etc., etc. But in Anupam a young waster, their love gets its acid test. Through scandal, separation and heartburnings, the story moves to numerous beautiful locations, till it reaches one beautiful climax where love triumphs and scandal dies. Indeed, a beautiful story—soothing and suggestive.

Acting: Renuka Devi as Renu the heroine of the picture is almost a beautiful vision of grace and charm. Her performance has to be seen to be appreciated. She

doesn't merely act, but lives her part to perfection. Stepping gracefully out of the screen, she glides charmingly into the heart of the audience to stay there as a gentle memory with a soothing ache. Bombay Talkies have found another Devika. Meera as Bela flutters well as a society butterfly, while Maya as Bimla the young widow lives up to be a symbol of stoic resignation. Three different women but three different types and all interlinked cleverly with the life of the hero—none too much, none too less—and yet there all the time, seen or felt, that is the finesse in the art of story telling, which one finds in this picture. Jairaj as Kishore gives a good, vigorous portrayal punctuated at times with suppressed rage or grief. Rama Shukul is a good addition to the Indian screen. As Anupam, the main obstacle in the whole scheme, he turns out to be a successful nuisance. And can we forget V. H. Desai as the nervous father of the heroine? In a light character portrayal, this graduate of law is superb. He may have failed in our law courts, but on the screen, No! He provides many a tickle with a humour that excites a smile but does not provoke a laughter.

Production: Photography, recording or other technical work is beautiful. Editing is clever. Franz Osten has excelled himself in direction. It is subtle and clever. The dialogues are intelligent and intriguing. The music is pleasant. The beginning of the picture is rather slow, and in between there are a couple of slow sequences. But barring this, which can hardly be called a defect, the picture deserves every praise that can be given.

Points of Appeal: Renuka's personality and performance should not be missed under any circumstances. Meera's songs are sung with a lilt peculiarly her own. And the story and its treatment are by themselves worth more than you may pay for. The picture has entertainment and instruction. Make it a point to see it.

"FILMINDIA" AGITATION VINDICATED

(Continued from page 13)

censure in the correct spirit in which it was meant, he is reported to have said as follows:—

"I would like to have an official ruling as to what episode of British history we can now make into a film. I made 'The Life of Nelson'—with Admiralty co-operation—and the French weren't annoyed. The Admiralty lent me H.M.S. 'Tiger' to make the 'Flag Lieutenant' about a British garrison besieged in the Persian gulf—and the Arabs weren't annoyed. The War Office lent me troops to make 'Mademoiselle from Armentiers'—and Germany wasn't annoyed. The Residency in Lucknow is still preserved as sacred ground. The flag which flew during the siege has never been lowered since 1858. My story was in memory of the birth of co-operation between the two nations. Half the troops who defended the white women and children in Lucknow were Indians."

Admitting that "that the flag which flew during the siege has never been lowered since 1858," thanks to the diplomatic sense of the British, we may as well point out that the danger to the flag would unnecessarily be hastened if men like Maurice Elvey start thinking loudly in the way he has done.

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Studio Close - Ups

SAGAR MOVIEZONE:

The studio has several pictures in hand just at present. Director Luhar has completed "Service Ltd." while Director Badami has kept "Ladies Only" ready for release. Director Nandlal whose services have been specially requisitioned for a big costume picture is for the present busy with a social subject to be produced during the interval, during which time preparations will be made for that superb production "Prithvi Vallabh", a novel by the Hon. Mr. K. M. Munshi. The scenario of this story is being written by Mr. Baburao Patel, Editor of "Filmindia".

Director Virendra Desai has already started shooting his new social picture. Director Mehboob's social picture is now receiving finishing touches and is likely to come to the screen sometime in the month of February.

RANJIT MOVIEZONE:

"Professor Waman M.Sc.", directed by Manibhai Vyas was released at the West End Cinema on the 10th of December to a very appreciative crowd which unanimously proclaimed it to be a good detective yarn produced efficiently.

At the studios Director Jayant Desai is shooting the last scenes of "Sant Tulsidas" while Mr. Chandul Shah is taking the indoors of "Achhoot". Director Kardar's picture has been christened "The Sick" and is likely to grace the screen sometime in the month of March.

Chaturbhuj Doshi has taken up a social subject with a theme which he says is unusual and not so far seen on the screen. Let us believe him.

BOMBAY TALKIES:

Crowds going to the Roxy announce the release of "Bhabhi" the new picture of Bombay Talkies featuring Renuka, Meera, and Maya. The change of cast and the supply

of variety in talent seem to have attracted success for this picture.

At the studios, Mr. Himansu Rai is busy with a new social subject which will go to the studio floors for shooting within a week or so.

WADIA MOVIEZONE:

Director Ghadialli is giving finishing touches to "Jungle King" which is expected to come on the screen by the time this issue is in your hand. Mr. Raja Yagnik's "Vijay Kumar" is now in the editing room and will be ready for the screen in the first week of this month. Other pictures under shooting are "Punjab Mail" under the direction of Mr. Homi Wadia and "Jai Swadesh" by Mr. Aspi Irani.

GENERAL FILMS:

"Industrial India" directed by Mr. Mohan Sinha proved to be popular at the Royal Opera House, and its theme had particular attraction for the intellectuals of the city. Director Gunjal who has taken over charge of "Pati Patni" is now giving it the finishing touches and once again we might have the chance of seeing a really good picture featuring Sobhana Devi Samarth, who has given such an excellent performance in "Industrial India".

The Fazalbhai Brothers have big plans for the future, to be correct, already in hand, and some of these plans are likely to bear fruit in the near future by way of an amalgamation with another big studio in the city.

RUBY PICTURES:

"Prem-ki-Jyot" which is considered to be an extraordinarily good social picture by certain critics, is entirely ready and censored for the screen. It is expected to come at the Imperial Cinema in Bombay sometime in the month of February, after "Zamana", which is running at present, completes its run at the said theatre.

Mr. D. Billimoria and Madam Sulochana are now concentrating

on a new social subject to be taken in hand in the second week of January.

MINERVA MOVIEZONE:

"Talaq" and "Pukar" two new pictures are fast nearing completion under the able supervision of Mr. Mody. "Talaq" which will be completed in a short time is expected to be released at the Krishna Cinema in a very short time.

KRISHIN MOVIEZONE:

"Zamana" a powerful social picture based on the evils of the dowry system amongst the Hindus and directed by Mr. Ram Daryani was opened on the 10th December at the Imperial Cinema by Mrs. Lilavati Munshi, M.L.A., in the presence of a very large crowd of educated citizens of Bombay.

The picture created a big sensation owing to its novel treatment of a very pathetic theme in which Padmadevi has given a superb performance in a role full of pathos and tragedy.

The vast audience was moved to tears and the success of the picture is assured at all places.

PRAKASH PICTURES:

"Mr. X" starring Ratan Bai, a picture directed by Mr. Khosla is booked for the Super Talkies and will come on the screen by the time this is in print.

EVEREST PICTURES:

Ezra Mir is now shooting "Sitar", a gipsy story in the interiors at the Film City. He expects to finish the picture by the end of January and it will come on the screen sometime in the month of February. The music given in this picture, by Mr. Rafique Guznavi is considered to be the best effort of this talented music director and already people are found whistling the attractive tunes.

BHAVNANI PRODUCTIONS:

"Double Cross" was released at the Super Talkies during the month and because of its being a detective thriller it received good support from the lower classes. Mr. Bhavnani is now thinking of producing another social thriller with Bimla Kumari in the lead.

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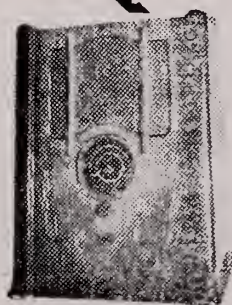
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PARAMOUNT FILM CO.:

"Midnight Man" directed by Kikubhai Desai has brought home very good reports of success not only from Bombay but from Delhi and other distant places regarding its box-office merits. "Madhu Ban-sari" is the next item on the programme of releases and the picture will take about a month more to be completed. Under the capable direction of Mr. Nanubhai Vakil, Sarojini who is featuring in the picture is reported to have given a very good performance.

In addition to all these the studios are busy with "Amazon" "Golden Gang" and "Adventures of Sheik Challi".

MOHAN PICTURES:

Director K. Amarnath has completed "Midnight Mail", a mystery thriller featuring Yasmin, Gulab, Nazir and Indurani. It is shortly to be released in the city and the producers expect it to be a big success. Director A. M. Khan is busy with two pictures namely "Lady Cavalier" and "Ransangram". Everything seems to be in a joyful mood in the studio, as reports keep on coming of the huge box-office returns of "Cyclewali".

POONA

SARASWATI CINETONE:

Director Chowdhary is giving his final finishing touches to "It's True" a social picture with a theme centering around untouchability. The picture has some beautiful outdoors from Benares and Indian cine-goers would incidentally enjoy the privilege of a free pilgrimage when the scenes are unfolded on the screen.

The other unit in the studio under the leadership of Mr. Nana-saheb Sarpotdar is busy with the shooting of "Bhagwa Zenda" a Maratha historical full of action and costumes.

PRABHAT FILM CO:

Director Kale's "My Son" which was released during the month at the Central Cinema in Bombay did not prove such a box-office draw as was expected. Affairs therefore at the studio are being very carefully planned for Mr. Shantaram's next picture.

Director Shantaram is taking up a social story written by Mr. A. Bhasker Rao with dialogues from Mr. Kanekar. Mr. Shantaram expects to give a powerful social story to the numerous Prabhat fans.

KOLHAPUR

HUNS PICTURES:

"Brahmachari" is running like a mad riot in the city carrying everything before it to a huge success. Apart from the commercial profits earned by the company, Director Vinayak has become the popular hero in the eyes of the people, attracting attention wherever he moves in Bombay or Poona.

In keeping with this new found reputation as a good director he has once again done the double by giving another sensationally good picture in "Devata" produced with a story of Mr. Khandekar. All those who saw the preliminary trials of "Devata" have indulged in unanimous praise and with excusable exaggeration. The next item on the production programme of Huns is called "Search for Happiness", the story of which is written by Khandekar again.

ARUNA PICTURES:

Researals of "Netaji Palkar" have now been completed and the picture has gone into shooting in the last week of the last month. The musical portion of this picture is reported to be very attractive and adding to it the usual di-



Photo taken on the occasion of Mr. Goyder's visit to the Abdulla Fazalbhoy Institute, Bombay. From left to right: 1. Mr. M. A. Fazalbhoy, 2. Mr. C. W. Goyder (Chief Engineer, All India Radio), 3. Mr. Y. A. Fazalbhoy, 4. Rev. Father Palacios S.J., (Principal, St. Xavier's College), 5. Mr. A. G. Bhate (Secretary of the Institute).

rectorial genius of Mr. Pendharkar "Netaji Palkar" is expected to be a roaring box-office success.

CALCUTTA

NEW THEATRES:

"Dushman" is being shot steadily and the final big scenes have been recently taken with plenty of interesting songs from Leela Desai and others. Miss Leela Desai is reported to have given a wonderful dance taken in 82 different shots.

Director Mullick is busy with "Bar-Didi" while Phani Muzumdar is shooting some out-doors of "Karpalkundala". "Snake Charmer" in Hindi and Bengali is a gipsy picture and is being shot regularly in the out-doors.

FILM CORPORATION OF INDIA:

They announce the shooting of "Rise", a new picture which is supposed to be the successor to "Asha". We only hope that it becomes a really good successor and does not disappoint like their maiden picture.

SOUTH INDIA

PONNAMBALAM PICTURES, (Coimbatore):

"Eknath" is reported to have drawn good houses when it was re-

leased in the mofussil last month. The future programme of the company is not known.

CENTRAL STUDIOS, (Coimbatore):

"Rambha's Love" is ready for release. The next picture that will soon go into production is called "Bhaktha Prahlad" with Master Mahalingam in the lead.

JAYA FILMS, (Madras):

"Vimochan" should have been on the screen by the time this issue is in your hand. Two telugu pictures in "Kalidas" and "Mahananda" have already gone into shooting and the producers expect a lot from them.

VAUHINI PICTURES, (Madras):

"Vande Mataram" is fast nearing completion. From the reports that we receive and from the advance publicity that the producers are giving to the picture, there is no doubt that the picture will prove a paying proposition to the producers.

MADRAS UNITED ARTISTS CORPORATION:

Director Subramaniam is fast progressing with the shooting of

"Thyagbhoomi". With S. D. Subbalakshmi, Baby Saroja and Papanasa Sivam in the lead, this one is expected to be the box-office hit during the 1939 programme of releases.

MOHAN MOVIE-TONE, (Madura):

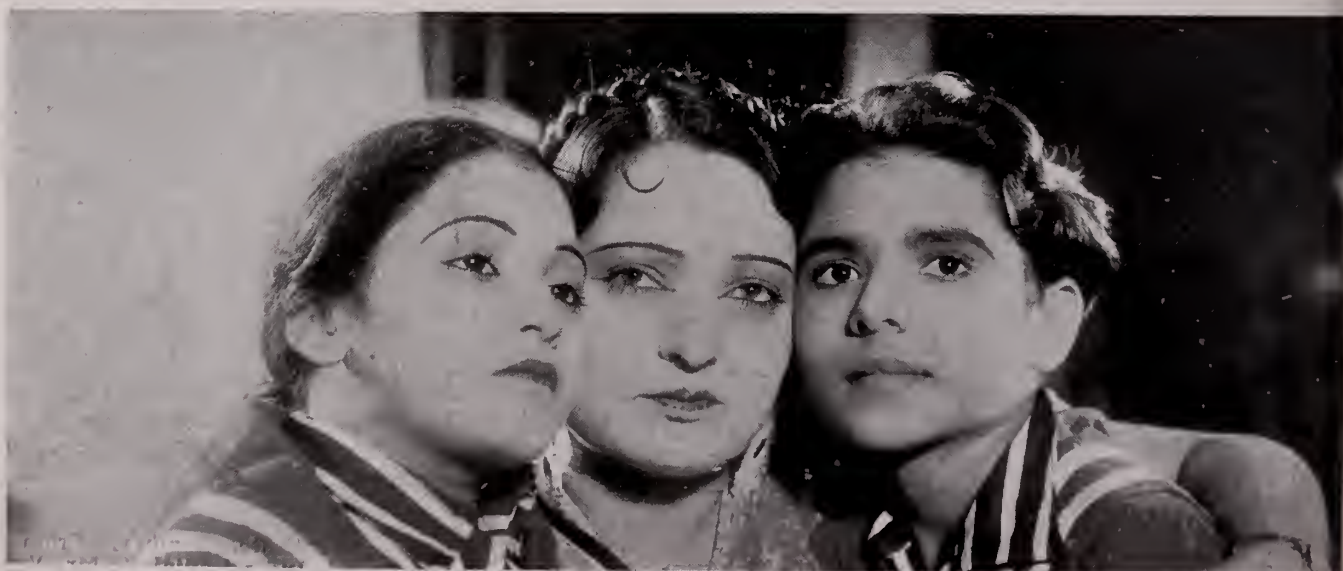
"Yayathi" produced at the Film Corporation of India Studios at Calcutta and directed by Mr. Tandon was reported to be running rather well. Backed by good publicity in the South, this picture should pay back to its producer its 'cost', if everything goes on well. Let us hope so.

MAHALAKSHMI STUDIOS, (Madras)

"Inbasagaran" is now ready for release. "Prem Sagar" in the Hindi version is now in the editing room and by the time this is in print it ought to be ready for the screen. The future programme of the studio is not yet announced.

JUPITER PICTURES, (Tirpur):

"Orphan Girl" was released in the Crown Talkies last month to very appreciative audience. Mr. M. K. Radha is reported to have excelled himself in this picture.



A shot from "Imperial Mail" produced by Indra Movietone. The one in the centre is Gulshan.

MIDNIGHT MAIL

Featuring: Yasmin, Nazir, S. Nazir, Miss Indurani, Miss Gulab, Master Gulam Kader, Master Shirazi etc.

Directed by: K. AMARNATH

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Directed by: A. M. KHAN

RAN SANGRAM

Featuring: Kanta Kumari, Chandrakant B.A. and Haroon.

Directed by: A. M. KHAN

BHEDI KUMAR

Featuring: Miss Indurani, Yeshwant Dave, Urmilla Devi, Baby Indira, Shirazi and Haroon.

Directed by: CHUNILAL PAREKH

JUNGLE KA JAWAN

Starring: RAJKUMARI & VAZRE

Directed by: CHUNILAL PAREKH

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